

THE MAGAZINE FOR PRINCE FANS AND COLLECTORS

# UPTOWN

SUMMER 1994 • ISSUE #13

## ORIGINAL PRINCE

— the Complete US Discography

## THE BEAUTIFUL EXPERIENCE

— the Launch of "The Most Beautiful Girl In The World"

USA \$5.95  
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## FOR YOU & PRINCE

— Album Specials

WITH RARE UNPUBLISHED '78 INTERVIEW



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**UPTOWN**  
ISSUE #13 • APRIL – JUNE 1994

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Welcome to *UPTOWN* #13! We now have a new U.S. representative, Harold Lewis, who will handle U.S. subscriptions and wholesalers. Harold has been closely involved with *UPTOWN* since our start in 1991, and he is someone we trust wholeheartedly. See below for the new U.S. address.

We are convinced that problems with delays will finally be a thing of the past, as magazines to all subscribers from now on are mailed out directly from Sweden.

I hope everyone knows by now that *UPTOWN* is published *some time* during the month of publication (January, April, July, October), instead of on the first day of the month.

The next issue – *UPTOWN* #14 (published simultaneously with *UPTOWN* #15 – the special issue) will focus on *Purple Rain*, commemorating the 10th year anniversary of the album, tour and film. We're planning an extensive tour report, so if you attended concerts on the *Purple Rain* tour, please write us with your comments, opinions, descriptions etc. Any help with the tour report is much appreciated and will of course be acknowledged.

*Magnus Nilsson*

**NEXT ISSUES (UPTOWN #14 & UPTOWN #15 – SPECIAL ISSUE): JULY 1994**

*UPTOWN* – the magazine for Prince fans and collectors – is published quarterly (January, April, July, October). In addition to these issues, a fifth special issue is published yearly.

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Please send **cash** or **money order made payable to Harold E. Lewis**, in U.S. currency, to:

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**Note: no checks will be accepted!**

Any business in the USA interested in carrying *UPTOWN* can also contact our U.S. representative Harold Lewis at this address.

#### BACK ISSUES

If you are interested in back issues, send an IRC to the editorial address for more information.

*UPTOWN* #1, #2, #3, #5, #6, and #7 are sold out.

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The annual subscription is for 5 issues with the following subscription rates:

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■ **Paisley Park Records closes...** As we predicted in *UPTOWN* #12, Warner Bros. and Paisley Park Enterprises announced on February 1st that they were terminating their joint venture, Paisley Park Records. Paisley Park Enterprises, the umbrella corporation that handles all of Prince's business affairs, and Paisley Park Studios in Chanhassen, Minnesota, will continue to operate as

usual. Warner spokesman Bob Merlis said in *The Hollywood Reporter* that Prince will continue to record for Warner Bros. Records and to produce other Warner Bros. recording artists. Prince's next album is expected to appear on Warner Bros. Records.

Paisley Park Records became a joint venture between Prince and Warner Bros. upon the signing of Prince's last recording contract in 1992. While under Prince's sole aegis, the label could probably have survived for as long as he saw fit, but with Warner holding the purse strings, the financial burden proved too great.

*The Hollywood Reporter* states: "Insiders said a steady flow of red ink and lack of interest in the label on the part of Prince led to the venture's demise. The overhead for the label has been heavy, with 14 employees on the payroll in Los Angeles alone."

Belize has been picked up by Warner Bros./Enterprise, but it is still uncertain what will happen to the albums with Rosie Gaines and Tyler Collins.

#### ■ "The Most Beautiful Girl In The World"...

Released by NPG Records, "The Most Beautiful Girl In The World" is Prince's first single as *PA*. It was released on Valentine's Day, February 14th, in the States. The B-side is a dance mix of the song, "Beautiful."

The single is distributed independently in the States by Bellmark Records. Warner Bros. has stated that they are "accommodating Prince's desire to experiment with independent distribution" and expect to carry Prince's next album on their label.

The song is also distributed in many European countries by small independent companies. The CD-single and 7" contain the same tracks as the American releases, while the 12" also contains Extended Club Version – 6:25 and Beats – 3:30 of "Beautiful."

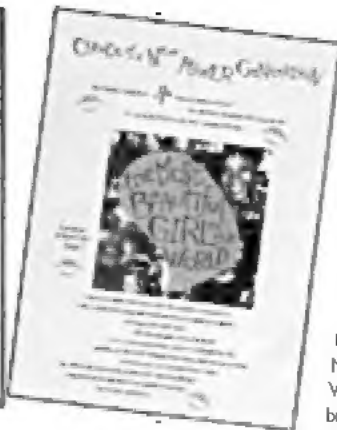
At the time of writing, the single has reached number 6 on the *Billboard* pop chart, and made it to number 1 in the UK – first time ever for Prince!

The video of the song was directed by Antoine Fuqua with Prince and depicts the dreams and aspirations of the women in the video, one of whom is Marva Collins, a teacher who has founded her a private urban school which has won prominence and has been funded by Prince since the early eighties.

The video was originally scheduled to be shot in Los Angeles with Rebecca Blake directing, but due to the earthquake, shooting had to be moved to Minneapolis on January 22nd.

Bellmark Records will issue a five-track maxi-single of "The Most Beautiful Girl In The World" sometime in May. The proposed title is *33 Minutes 22 Seconds Of The Beautiful Experience*, after the total runningtime of the release, and it will contain





"radically altered" versions of the track. Meanwhile, Edel, the German manufacturer for Europe, has announced a 7-track EP called *The Beautiful Experience* for April 24th.

■ **New book...** As *UPTOWN* went to press we learned that the 1-800-NEW FUNK line and the NPG store in Minneapolis will be taking orders for a book of Prince-penned poetry and photographs.

■ **All-Star Weekend...** A special "All-Star" basketball game was held in Minneapolis on Sunday, February 13th, and there was more going on during this weekend, dubbed "All-Star Weekend," than Prince's Paisley Park concert and party [see our article *The Beautiful Experience*]. At the NPG store, upstairs in The Room, they were showing the 1986 *Parade Live* film (from the birthday concert in Detroit).

On Friday night at Glam Slam, comedian Bernie Mac (sampled on "Pope") performed his new comedy show, while Howard Hewett sang on Monday night. At the State Theater on Saturday night, comedian Sinbad was hosting a live All-Star concert for MTV with performances by Soul Asylum, Salt-N-Pepa and Tevin Campbell. After the one-hour special, all the performers were off to Paisley Park for Prince's party.

■ **On the radio...** The February 13th Paisley Park concert has been broadcast in parts or in its entirety by radio stations in a few European countries. In addition, seven new, unreleased tracks have been sold to radio stations and have been aired in Europe: "Interactive," "Days Of Wild," "Now," "Acknowledge Me," "319," "Pheromone" and a different, 10-minute version of "The Most Beautiful Girl In The World."

Perhaps this is the way some of Prince's music will get out in the future, at least until he can settle his differences with Warner Bros. All the questions fans have about whether Warners will be given old "Prince" recordings for their albums, while Prince releases his new material independently are as yet unanswered.

■ **British TV special...** On April 3rd, a 70-minute Prince special was broadcast on British TV, featuring live footage from "The Beautiful Experience" Paisley Park concert, February 13th, along with several new videoclips such as "Papa," "Come," "Race," "Pheromone," "Loose," and a 10-minute video for "The Most Beautiful Girl In The World," which contains more shots of Prince than the shorter version, particularly lots of close-ups.

Some of the songs contained footage used in the *Glam Slam* *Ulysses* production, but it wasn't the dominating footage used. In other words, Prince was in the videos.

■ **The Tom Joyner Show...** On Monday morning, February 14th, Valentine's Day, the nationally syndicated radio program *The Tom Joyner Show* ran a special on Prince, featuring many interviews that took place during the "All-Star Weekend" in Minneapolis. Tom also spoke about his half-hour conversation with Prince.

■ **"Love Jam"...** Prince left Minneapolis for Los Angeles on Valentine's Day (February 14th), bringing with him 300 autographed CDs of "The Most Beautiful Girl In The World" for distribution to the all-female audience on Arsenio Hall's special "Love Jam" program.

■ **Glam Slam West party...** A private party was held at Glam Slam West in Los Angeles on February 26th, from 12:30 am to 3 am. The dining tables had been removed and only a few cocktail tables had been left in the middle of the room. The tables were dressed in red tablecloths and each table had a centerpiece consisting of an ornate brass bowl with an illuminated glass vase in the center. Smoking dry ice floated out of each vase. On the center stage was an enormous buffet with a gigantic floral centerpiece. A section was cleared for dancing and a small stage was set up with 16 television monitors. James Reese was appointed DJ for the evening.

Prince arrived at 1 am, carrying a cane with a silver handle and silver piping wrapped down the length of the cane. He seemed to be in a fairly sociable mood, as several fans were able to approach him, chat for a minute or two and shake his hand. Prince remained in the club until 2:30 am, during which time the crowd got to hear two new songs, "Days Of Wild" and "319." During the latter number, two female and one male dancer from *Glam Slam* *Ulysses* danced in front of the television monitors.

■ **Paisley Park gig...** Prince played a surprise Paisley Park concert on March 6th. He played for about two hours, using the same set list as on February 13th with the addition of "The Most Beautiful Girl In The World."

## I'LL DO ANYTHING FOR A HIT MOVIE

What was originally conceived as a highly unconventional musical about life in Hollywood, featuring songs written by Prince, Sinéad O'Connor and Carole King, was eventually transformed into a sentimental comedy about an unemployed actor raising his young daughter — without the music.

After being delayed nearly two months, James L. Brooks' *I'll Do Anything* finally received its United States release on February 3rd to much critical fanfare. The film had prompted a great interest among Prince fans, as it quickly became known that he had contributed eight tracks to the film. But many fans were left disappointed to learn that upon the film's opening all of the Prince songs had been removed. What happened?

Originally intended to be released in November of 1993, *I'll Do Anything* went on to its initial test screening three months prior, an event that turned out to be a disaster. People were laughing at the Twyla Tharp-choreographed musical numbers, and began to walk out midway through the film. Of 400

■ **Glam Slam party...** A VIP party was held at Glam Slam on March 16th. Prince was in attendance for at least two hours, and six songs were played including "I Hate U," "Billy Jack Bitch" (formerly known as "New Jack Bitch" or "Billy Jack Dance"), "Days Of Wild," "Now," a remixed version of "Pope," and another unknown tune.

■ **At the Oscars...** After attending the Academy Awards in Los Angeles on March 21st, Prince put in an appearance at *Vanity Fair* magazine's post-Oscar bash at Morton's. Prince was accompanied by two bodyguards and was reportedly sucking on a lollipop the whole evening.

■ **Soul Train...** Prince taped an appearance on *Soul Train* over the weekend April 9th-10th. At the time of writing we have no details on the broadcast date.

■ **Prince in Europe...** When we went to press, it was reported to us that Prince will play the World Music Awards in Monaco. There is also talk of a performance in Nice.

■ **The Sacrifice Of Victor...** The film made of the Bagley Warehouse in London, September 1993, aftershow was broadcast by MTV Europe in late January.

■ **Rosie Gaines...** *Concrete Jungle*, Rosie Gaines' planned debut album on Paisley Park Records, has been delayed indefinitely. At this time it is unknown what label it will be on if/when it's released, but Reprise has been mentioned as one possibility. However, the following 16 tracks are slated to appear on the album: "Try Me," "Lost In The Wilderness," "Slow Man," "Swing Hard," "I Almost Lost You," "Concrete Jungle," "December 25th," "Do What You Want Me To Do," "Crazy Mutha Funky," "Greatest Touch," "My Tender Heart," "Play The Beat," "Turn Your Lights Down Low," "Jah Love," "We The People," and "Poor Little Girl." Although no one knows for sure the extent of his involvement, it is assumed that Prince had a heavy hand in the project.

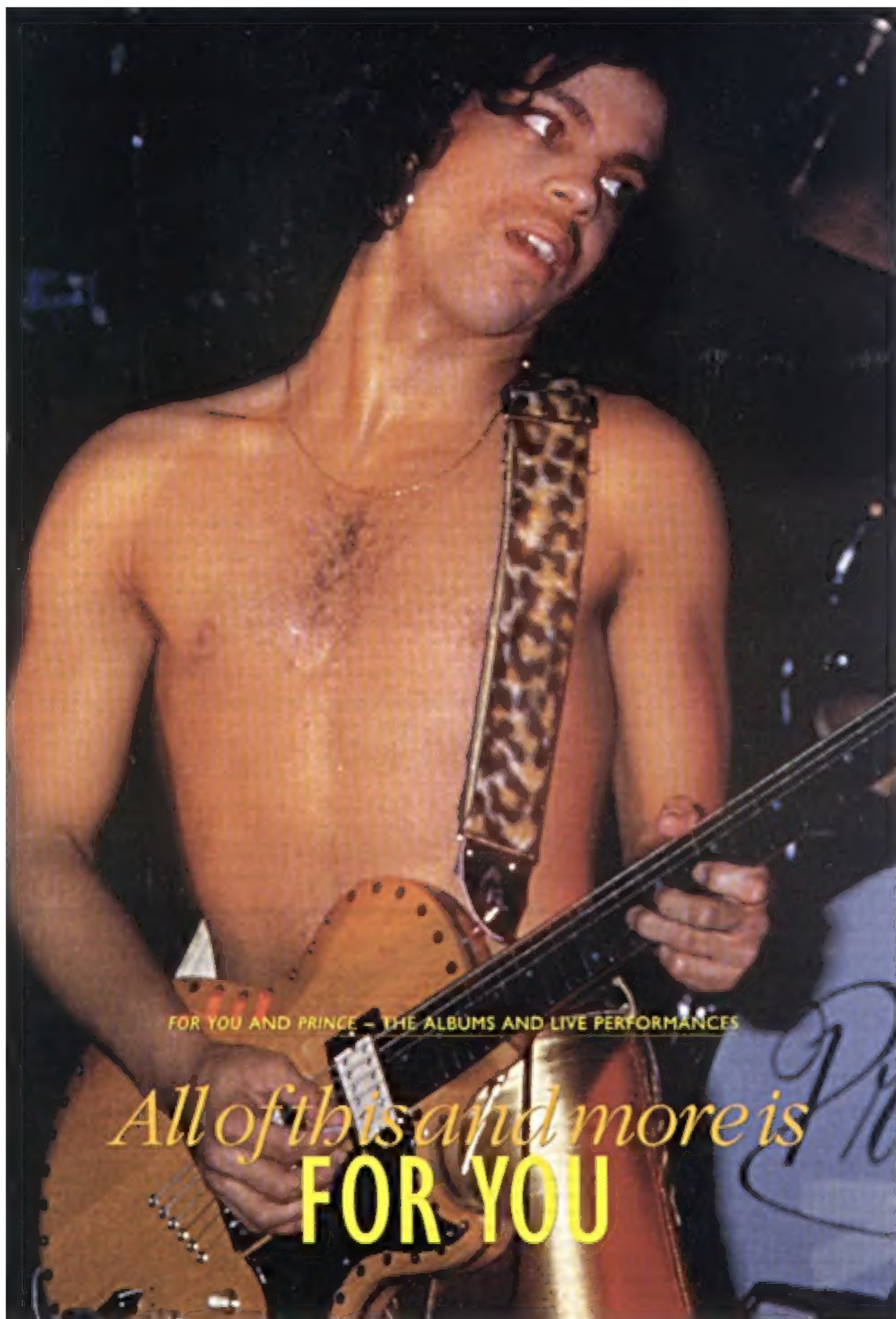
■ **NPG store in London...** According to MTV Europe, an NPG store is about to open in Camden Town, London in late April. This will be Prince's third NPG store, after the ones in Minneapolis and Los Angeles.

that attended, only 70 were left at the end of the movie. Brooks reshot, edited, and screened the picture seven times, and found that as the music was taken out the test scores were gradually getting higher and higher. Finally, upon its release *I'll Do Anything* contained only a portion of one song — Carole King's "You Are The Best."

*I'll Do Anything* stars Nick Nolte as Matt Hobbs, an unemployed actor who is forced to take care of his young daughter, Jeannie (played by movie newcomer Whitney Wright), after her mother (Tracey Ullman) is sentenced to prison. Trying to deal with a daughter he hasn't seen in three years and no job, Matt begins a new romance with development executive Cathy (Joely Richardson). The film also stars Albert Brooks as movie producer Burke Adler, and Julie Kavner as his audience researcher girlfriend Nan Mulhanny.

## ENTER PRINCE

Prince first got involved in the *I'll Do Anything* project in late March of 1992. Brooks' original idea was that each character would have a song penned



FOR YOU AND PRINCE - THE ALBUMS AND LIVE PERFORMANCES

*All of this and more is*  
**FOR YOU**

**When Prince signed with Warner Bros. in 1977, it was reportedly the biggest contract for a single artist in the history of pop music. He was offered a three-record, six-figure contract, but what was perhaps most extraordinary about the deal was that Warners permitted the untested 19-year-old to write, perform, arrange and produce his own albums. So expectations ran very high indeed when Prince recorded his debut album, *For You*.**

**A**fter signing with Warner Bros. in June 1977, preparations were immediately being made for the recording of Prince's debut album. His contract allowed him to produce his own albums, which was rare for an artist so young and new in the music business. Still, Warners insisted that an experienced studio hand be involved in the project as "executive producer." The role of an executive producer can often be purely administrative, but in this instance Warners required someone to oversee the recording project without becoming overly involved in the day-to-day mechanics of the production. Engineer Tommy Vicari was chosen for the job. He had worked with Santana, Billy Preston, Paul Williams, and Gino Vanelli.

Vicari flew out to Minneapolis to meet Prince. He didn't quite know what to make of this teenager who lived in a apartment with a waterbed on the floor and 7" singles nailed to the wall next to a poster of Chaka Khan.

Minneapolis studio Sound 80 would play host to the production. Prince had cut demos at the studio and it was the closest thing to state of the art that Minneapolis had. The owner of the studio was so elated to receive a major project that he had a new console installed. However, it was apparent that many technical kinks were not yet out which rendered it impossible to record the album there. Vicari simply gave up and suggested that they would use a Los Angeles studio instead.

## GOING TO SAN FRANCISCO

Husney vetoed the idea of a Los Angeles studio. "I did not want to go back to L.A., because I thought the town would just overwhelm Prince, and I didn't need that," he said in retrospect. "Warners was depending on us to come through, and that's exactly what I wanted to do." Vicari insisted that none of Husney's protective measures would mean anything if they didn't have a professional atmosphere in which to work.

Husney came up with an alternative. It would cost them a fortune, but they would fly to Sausalito, California, and record at the Record Plant studio there. Comparatively speaking, Sausalito, although only minutes away from San Francisco, was a quiet laid-back town that would not be so distracting. Husney notified Warners, and they were set.

Prince, Husney and his wife, Britt, moved into a comfortable tri-level apartment in Mill Valley, California, overlooking San Francisco Bay. Vicari also stayed there, and André Anderson (later Cymone), Prince's best friend, and recording engineer David Rivkin, who used to work at Sound 80, were sometimes around as well.

Britt essentially mothered Prince, cooking and taking care of the house. They shared enjoyable talks and Britt turned Prince on to the music of Joni Mitchell. Husney basically functioned as "baby sitter" as Prince and Vicari went to the studio six days a week, from about 3 pm until 5 or 6 in the morning.

## IN THE STUDIO

Husney remembers Prince as a perfectionist throughout the recordings. "He was into it totally. He wanted everything to be just right, and he was always asking how this worked, how that worked." Later, Prince suggested

that such perfectionism is, in a way, a flaw. "I used to be a perfectionist - too much of one. Those ragged edges tend to be a little truer."

According to Husney, the balance of Vicari's and Prince's relationship changed during the recording. "I think in the initial stages, Tommy was very helpful. But Prince is so bright that even at that young age he was able to learn what Tommy was doing."

It was obvious that Prince knew exactly what he wanted to accomplish in the studio. He worked very long hours, obsessively recording and re-recording parts to make the album perfect. Vicari was well versed in the necessity of meeting deadlines and budgets, but Prince didn't want to take any shortcuts. "The relationship between me and the executive producer that they assigned with me was horrifying," Prince later commented.

A long-time Prince favourite, Sly Stone, happened to be working in another studio at the Record Plant during the *For You* sessions and stopped by one night to see what was going on. Prince had talked at length to Vicari about how much he admired Sly, but when he met him he dammed up and left Vicari to steer the conversation. On another occasion, Vicari took Prince to meet Carlos Santana, perhaps the musician the youngster most admired. Prince was a bit more talkative and cordial at Santana's house. "When other people are around, you're dealing with a different person," Vicari observed. "When Prince is alone with people he trusts, he's not at all introverted."

The sessions dragged on and on. After five months, the album "went stale on me," Vicari reflected. When it came to mix the tracks, he was simply burned out. "I was a physical wreck when I finished the record," Prince also remarked later. Having spent their days and nights together for such a long time, Prince and Vicari were clearly getting on each others' nerves, which was why Vicari moved out of the apartment into a hotel during the final stage of the sessions. By the time the album was finished, Prince had accumulated a studio bill of about \$172,000.

## ONE-MAN SHOW?

Although the album was billed as a true one-man show, with Prince taking credit for producing, arranging, the songwriting (except "Soft And Wet," which was a collaboration with Chris Moon), and playing all the instruments, there were others involved. Keyboardist Patrice Rushen, a young female musical prodigy, aided Prince with the programming of synthesizers.

André Cymone would later complain that he had also assisted in the recording of the album, but Husney tends to contradict him, "I know André gave Prince a lot of support. He flew out there and was living with him, and they would hang out together. But as far as actual studio work, I don't remember André doing a whole bunch."

An experienced musician and songwriter, engineer David Rivkin also contributed to the album. He has preferred to be vague about his involvement and has only made throwaway remarks about "guitars underwater." Husney is confident that Rivkin made some direct contributions to the album, "Mainly Tommy did the album, but I think David helped out on some areas of vocals, because he has a good sense of pitch and could move very quickly."

The detailed listing of every instrument that Prince played on the album (27 in all), suggests that he was more than willing to try to live up to the wonderkid hype. Vicari leaves little doubt as to Prince's earnest desire to be seen as responsible for as much as he possibly could. After reportedly erasing Vicari's name from the engineering credits on the tape box and substituting his own, he is then said to have asked, "If I do some mixing on the record, can I get mixing credits?" Vicari replied: "Look, why don't you press the record and take the picture too?"

## BACK IN MINNEAPOLIS

Prince was a hero to many when he got back to Minneapolis after completing the album. He had accomplished what many of his friends dreamed about. "It was like someone coming home from the army," remembers Prince's cousin Charles Smith. "He played an acetate of the finished album, and it was like angels singing. It brought tears to our eyes. Prince just sort of sat there, kinda shy-like but proud."

The album gave many on the Minneapolis music scene a tremendous uplift. "I was so proud I actually stood in line at the record store to get this album," remembers Jimmy Jam. "Not only did he make it out of here but



he established a sound which I think a lot of people in Minneapolis were going for, which was a very keyboard-dominated sound. He took it a step further by using keyboards as horns, and it was ridiculous to me how good that album was."

However, Sonny Thompson, who had played in The Family, a group that was contemporary with Prince's Grand Central, remembers that there was also jealousy and animosity amongst Prince's peers: "There was some feeling like, 'Ahh! Prince! So what? He got a deal, huh? I can do that!' There were people like that. I was really happy for him because I knew what he went through. It was long hours. He put a lot of work into it."

## DIFFERENT SOUND

Technically flawless and in many respects an impressive album, *For You* nevertheless lacks character. Perhaps most notable is the dearth of catchy or interesting melodies. Most songs simply have very little memorability. There is little audacity or innovation to the writing. Prince is risking nothing. The album shows Prince to be an excellent musician, an imaginative arranger and producer, but also as a fairly modest songwriter.

Most songs are based around a single musical figure (a riff, lick, chord pattern etc) and lack a distinct chorus, instead using a refrain, a concluding phrase that comes at the end of the verses.

The album introduced Prince's trademark technique of incorporating strong synth lead lines and synth fills into his songs. The arrangements are sparse and the texture of most songs is predominantly synth-based. By using synthesizer as the main instrument, Prince wanted to achieve a different-sounding record. "We originally planned to use horns, but it's really hard to sound different if you use the same instruments. I was trying to get away from using the conventional sound of pianos and clavichords as the main keyboards."

Most of the music of *For You* is R&B-tinged, but the album covers quite a wide musical terrain that includes a hard rocker with screaming guitar passages, "In Yours," a smooth Bee Gees-like ballad, "Baby," and two soothing acoustic numbers, "Crazy You" and "So Blue." Most of the songs are danceable uptempo numbers, including "Just As Long As We're Together," "In Love," "Soft And Wet," and "My Love Is Forever."

By showcasing this musical versatility and creating his own unique sound, it is obvious that Prince wanted to set himself apart from being just another soul/R&B artist, playing only the type of music that was expected of him. Clearly, Prince wanted to make music that couldn't be categorized. "I try not to use categories at all. There is not one categorization that all of the tracks can fall into." He came up with something that was quite different from the contemporary soul and disco modes, but he didn't yet have the songwriting chops to pull it off successfully enough to make really great music of lasting quality.

Prince sings exclusively in a falsetto voice. "With the higher voice, it was easier to hit the higher notes," said Prince. "And it also hurts to sing in my lower voice, when I sing too hard. I couldn't get any life, so to speak. The energy - I couldn't get it from that voice." Although Prince's falsetto voice is a distinguishing feature, it also gives many of the songs a sound-alike quality and an antiseptic feel that stems from the limiting vocal range.

Preoccupied with different aspects of love, most of the songs are sweet and romantic, but tunes such as "Soft And Wet" and "In Love" indicate that Prince was developing his own style of writing sexually suggestive lyrics, or what Chris Moon called "implied naughty sexuality." He uses sexual innuendo with lines such as "Your love is soft and wet" and "I really wanna play in your river" ("In Love"). The use of sexual metaphors is a device Prince has employed throughout his entire career.

The emotions expressed in the songs are not very deep and there isn't much soul-searching going on. Most of the songs are very egocentric, with few references to the people who populate them, what they're like, what they're doing, thinking etc. But considering Prince's age at the time and the intended audience, these declarations of desire, love and lust are probably just what Prince intended them to be.

Apart from Prince's musical versatility and unusual instrumentation and

arrangements, there is little in *For You* that suggests that Prince would become one of pop/rock music's most explorative and innovative artists. Without a doubt, the overall *sound* of the album is much more imaginative than the fairly unremarkable songwriting and clichéd lyrics.

The cover photo of Prince has a layered appearance to it, as does the multiple exposure portrait on the inner sleeve. This is very appropriate considering the way Prince created the songs on the album, layering various instruments on the different tracks of the tape. The multiple image photo of Prince with his guitar can be seen as a picture of Prince, the one man band.

## FRANTIC TEENAGE QUALITY

The title track opens the album with one minute and six seconds of artificially constructed a capella, comprising layer upon layer of Prince's exquisite falsetto. Considering how his songs would be "composed, written

and produced by Prince," it only makes sense that absolutely everything on the song would be Prince. It is as if he were using the opening song of his career to introduce himself to the public, and he didn't want any musical instruments to get in the way.

Even though no instruments are used, the delicate nature of Prince's carefully layered voice almost sounds at times if bells or chimes are used, and even to the extent that the song has lyrics, for the most part they do not dominate the song, being reduced to part of the overall sound patterns Prince has created with his voice. With no beat or rhythm to it, this has to be Prince's most minimalist number ever.

"In Love" introduces the so-called "Minneapolis sound," with the highly typical synth lead lines and sparse synth-dominated texture. The song is a fairly enjoyable uptempo number with a melodic synth hookline and a slight backbeat on the drums.

The song doesn't express any deep emotions; Prince never explains why he is falling in love. Instead, like a frantic and love-sick adolescent, all he does is just repeat the phrase that he is falling in love and that "I just can't live without you." Similarly, we have no idea of the woman's reaction to Prince's attention.

"Soft And Wet" contains yet another reference to water and moisture, and continues the use of sexually suggestive lyrics. The song is an upfront declaration of lust and desire, and somehow deviates from the album's predominantly romantic spirit.

The song contains lyrical contributions by Chris Moon: "I set about writing a song which I envisaged as being the spearhead of this marketing direction [implied naughty sexuality]. I think the original opening line was, 'Angora fur, the Aegean sea. It's a soft, wet love that you have for me.' Moon showed it to Prince. 'He read it through, and said, 'Yeah, I like this!'"

"Soft And Wet" is a tight and quite infectious little tune with a stop-start rhythm. It can perhaps best be described as funky pop. The song is based around a simple six-note synth bass phrase that functions as the foundation for both verses and chorus. A second segment of the song has an almost boogie-like groove.

A jazzy guitar phrase opens "Crazy You," a nice, restrained number with an acoustic guitar to the fore. The song also continues the water references, although not in the lyrics this time. The instrumentation makes it sound as if water were slowly dripping into a puddle. There is finally some reference to the woman to whom the song is addressed. Prince at least mentions that she has a "strange way about ya. Kinda crazy, but I love you just the same."

Closer to disco than any of the other tracks on the album, the fast-paced "Just As Long As We're Together" also features the trademark synth lead lines. The song goes into a long funky instrumental vamp, where Prince jams convincingly with himself. Each refrain is followed by a quick inter-punctuation motif that is very similar to what he did years later on "Alphabet St." This is the song where Prince uses his falsetto voice to the least. With a catchier refrain it could have had more hit potential.

Like most songs on the album, the song doesn't express any real emotion and Prince never mentions why things are alright when they are together. He just says it. If the album has something of the sound of a



desperate young immature teenaged lover, this song is one reason why.

"Baby" is a sugary and uneventful string-laden ballad with a multi-tracked vocal arrangement. The song is tender and the most emotionally mature on the album, as the two parents-to-be ponder their present situation, "Should we go on living together? Should we get married right away? Whatever you decide, I'll still love you."

"My Love Is Forever" is another uptempo infatuation song in the style of "In Love" and "Just As Long As We're Together." Again, Prince mentions water with the line "You've got a river that takes away my pain," but the lyrics are ultimately uninteresting. The music is lightweight but it is one of the more memorable cuts on the album, with a catchy "do-do-do-do" refrain and Prince's funky rhythm guitar as highpoints.

In "So Blue," Prince expresses his hurt after being left by his lover. He spends his nights alone, talking to himself and crying over his lover, "I guess I'll just spend my life so, so blue." Stripped down to acoustic guitar and bass, the music matches the mood and has a languid feel with an overall genuine jazz flavour.

In great contrast, the closing "I'm Yours" is the album's most dense and frantic outing, which gives Prince plenty of room to flex his musical muscles with repeated bass and guitar solos. It is the only song on the album with a musically contrasting chorus section, but it sounds as though it had been stapled on from some other song. The song is Prince's first attempt at a heavy, guitar-dominated rock number, but the song is confused and the overall feel is forced, as if he is trying to prove the point that he can rock with the best of them.

Lyrical, the song is more interesting since Prince expresses the idea that a man can learn from his lover. He tells his lover that he never has made love before, but he is willing to do anything she wants, "You're the teacher, show me how." While the song still has something of a frantic teenage quality to it, his willingness to submit to the more experienced woman shows Prince's ability to explore avenues that a lesser talent might not be willing to go into.

## A TREMENDOUS EFFORT

*For You* was released April 7th 1978. The press reviews were generally favourable, and the album sold about 150,000 copies in the States, reaching number 163 on the *Billboard* chart. Prince received much praise for his soft falsetto voice. Comparisons were made with Stevie Wonder and Michael Jackson. Writers in black publications and teen magazines also brought up Smokey Robinson and The Bee Gees to describe Prince's voice.

The first single release from the album was "Soft And Wet," issued to celebrate Prince's 20th birthday, June 7th 1978. It sold nearly 350,000 copies in the US, and did well on the black chart, climbing to number 12. It got to number 92 on the pop chart.

However, the second single, "Just As Long As We're Together," released November 21st 1978, sunk without a trace, failing to reach the US Top 100 and only just crept into the black chart at number 91. Despite this, Owen Husney considered the sales figures "a tremendous effort for a first-time artist."

Prince did a small promotional tour after the release of the album, signing records and posters in record shops and stores in five or six U.S. cities, including Minneapolis, San Francisco, Houston, Charlotte, and Chicago. He also gave some interviews to teen magazines and radio stations.

"Soft And Wet" did particularly well in the Carolinas and Houston. In these markets, Warner Bros. gave away waterbeds as prizes in radio contests to promote the song. At an autograph party, in North Carolina, 3,000 kids showed up and after 20 minutes the crowd rushed the stage. Amid the hysteria, Prince departed and Warner Bros.' representatives just passed out posters of him: "It was weird. It was mostly kids from 11 to 20. They were relating to me being so young. The kids would ask me if my real name is Prince, what 'Soft And Wet' means, and did I really play all those instruments myself."

Prince was very uncomfortable with doing promotion, meeting journalists and fans, and being around a lot of people. "He just didn't want to do interviews, or nothing like that," says Pepe Willie, who was married to Prince's cousin, Shantel Manderville (whose mother is the twin sister of Prince's mother). "It was probably because he was too afraid, or he didn't know what to say, or he was ashamed of something or other. I had a big argument with him about that."

## Welcome to K-FUNK radio

This is a lighthearted interview from mid-1978. It is quite possible that Prince was practising with a girlfriend for the promotional interviews that would follow in the wake of the *For You* album and "Soft And Wet" single.

Nadeara: I can't even remember when it all started that. I had started having these strange dreams and nightmares, you know. I suppose it could have been [strange noise, possibly a lighter - girl giggles] after the drugs. But I, I really, I don't know it was just a couple or where was I? Oh, anyways, after these strange dreams. Oh, yeah, yeah, okay, what was I saying? [Prince and girl giggle]. Good morning to you. It's 12:00 and tonight on our "Album Hour" we're gonna feature a young man named Prince. He's here with us in the studio and we'll be talking to him a little, a little about his success. He's come a long way, and... he's also from Minneapolis. Good morning Prince, how're you doing?

Prince: Fine! [in a high voice, similar to the scene in the *Purple Rain* movie with the puppet].

Nadeara: So, how does it feel to have album and hit single "Soft And Wet"? You know, a lot of people have been wondering about the title. Maybe you can give us a little background and tell us how you came up with that and how you developed it?

Prince: It happened shortly after my mother died. I felt her cold corp. I came up with the title.

Nadeara: Well, that's remarkable! I think it's great with a young man with your talent, and... You seem to have a lot going for you. You're listening to KQRS and this is our album... [pause]. We have a little problem with that. Will you?... [laughing].

Prince: Go to a commercial [more laughing, coughing].

Nadeara: We'll be right back after this [giggles].

Prince: Welcome to K-FUNK radio. English, ah rock... [in a British accent]. "English rock hour" [laughs]. We're sitting here with Nadeara, fabled author, from... Where're you from?

Nadeara: Minneapolis [in a British accent].

Prince: No, you're not from Minneapolis. Only blondes live in Minneapolis [in a normal accent]. Oh, I lost my accent alright! [laughs].

Nadeara: Well, what do you mean? Actually, I'm from Liverpool, but I'm just pretending that I'm from the United States [in British accent]. It just sounds better, you know, for one's career.

Prince: Yeah [in "geek" voice, then takes a bite - sounds like he's eating a carrot]. Well, here we are at K-GEEK [laughs]. Good, this sucks, man. I can't deal with that. This sucks. Oh [laughs]. Tell us a little bit about your new look.

Nadeara: I can't, I can't talk about anything I'm doing.

Prince: Hmmm. Do you mind talking about something you're not doing? [laughs].

Nadeara: It's rather hard for me to talk about it, but as I said it will be all in my new book. Which, by the way, is coming out real soon and you can probably pick it up at any bookstore. It is expected to be number one. I will say that. I... that's what I hear, that's what I hear [laughs].

Prince: Believe me.

Nadeara: That's what they been telling me, but anyway the story starts... it begins when I was a little girl in New Orleans, and ah... my mother was a prostitute and I'm not quite sure who my dad is... [pause]. And ah... anyways, anyways that's past history and the book goes into that and a young girl growing up. You know, looking, seeing what's going on, and the pain, the anguish and torture...

Prince: Talk about it, more about your father.

Nadeara: More about my father? [in British accent].

Prince: Mick Barnes.

Nadeara: No, No I... [laughs].

Prince: About how he was a drug dealer...

Nadeara: No, I'm sorry, can't go on with this interview.

Prince: He's your Pop [laughs]. Nadeara: Barnes [laughs]. C'mon, don't stop. We're sitting here with Nadeara.

Nadeara: The disco singer... [whispers].

Prince: Disco singer?

Nadeara: Yes, that's right [laughs].

Prince: Starts grabbing my... New York hailed her as the greatest trapeze artist of all time [laughs]. Now you deal with that.

Nadeara: Well, all I can say is that I um... I like to swing [Prince laughs]. Ah, it's, it's been that way ever since I was 16. I, I ran away. I joined the circus. Actually I ran away with a man. He was um... a lion, lion... tamer, but one day somebody dared me. Somebody, I don't know, but anyways I found myself up on the trapeze and as you know, I just then, all of a sudden I found myself in mid-air. I mean, what am I gonna do? It seemed logical to grab these ah... [laughs] that were coming towards me. So, by luck, I suppose, I have been very lucky [Prince starts playing acoustic guitar] throughout my life. I ah... today I consider myself more lucky. I have a wonderful husband, two beautiful sons ah, um... [pause]. It's a good life, it really is, you know. It really is good to be an American. I was walking down, walking through the ah... Rockies the other day and, and I looked up and I thought you remember that song "This Land Is Your Land" [pause] and, and it's never distracted me before except for this time, that this, this is our land and it's a great land. It doesn't matter who you are. Race, color, whether you have money or not, it doesn't matter. This land is our land and unless we do something it might not stay that way I think. I think it's time that we realised it. It's a great country, it's America and it's ours [Prince claps and whistles, they both laugh]. Thank you Mr President. This has been the happiest... [both laugh, then kiss].

## GETTING A BAND

During the summer and autumn of 1978, Prince put together a backing group. Warners were anxious for him to go on tour to promote the album. Prince wanted a multi-racial band with both male and female musicians: "There was a lot of pressure from my ex-buddies in other bands not to have white members in the band. But I always wanted a band that was black and white. Half the black musicians I knew only listened to one type of music. That wasn't good enough for me."

Close friend André Anderson, renamed André Cymone (after his middle name Simon), joined forces with Prince to play bass in the band. Bobby Z, who was the brother of David Rivkin and had worked on Prince's demo tape, became Prince's drummer. At the time, he worked as an errand-runner for Owen Husney, and he had played with Pepe Willie's 94 East and Kevin Odegard, a folk singer who had worked with Bob Dylan.

"Bobby Z became his drummer, but not because he was a great drummer," says Pepe Willie. "It was because he was a white drummer. Prince wanted a mixed group. There were a lot of better drummers around. I'm not saying that Bobby wasn't a good drummer, but there were a lot better ones that Prince could have taken, but they were black. One of them was Chazz Smith, his own cousin, who is a great drummer."

The group's guitarist, Dez Dickerson from St. Paul, was found through an ad in a Minneapolis paper. He had played with several Twin Cities rock bands, including the glam rock group Romeo.

Among the keyboard players auditioned was Jimmy "Jam" Harris, later in The Time. The job went to two white musicians, Gayle Chapman and Matt Fink, both from St. Louis Park, Minnesota. Gayle was introduced to Prince by Chazz Smith. A friend of Bobby's, Matt Fink was the last to join the group. He had played with two Twin Cities rock bands, B.T. Rockets and Zachariah.

## NEW MANAGEMENT

Some time during the summer/autumn of 1978, Prince parted company with Owen Husney and American Artists. According to Husney, Prince was disappointed in the sales and promotion of the debut album. "Prince and I wanted it to happen faster. We had deluded ourselves into thinking that we were going to be multi-millionaires. But it didn't happen the way we wanted it to happen," Owen admitted.

"We all became very disappointed and started to wear on each other. There was a lot of emotion and

hurt on both sides when we split up, because we had invested a lot of time into the relationship, both on a business and a friendship level. I think that made it tougher emotionally for us to part. It was tough. It wound up where we both just left each other alone."

After considering a few managerial options, including Bob Marley's manager Don Taylor, Prince met with representatives of the Hollywood-based management company of Bob Cavallo and Joe Ruffalo, on the suggestion of Warner Bros.' Bob Regher, head of A&R, and Carl Scott who worked under Bob. An employee called Perry Jones was sent to Minneapolis to get the flavour of things. He went on to function essentially as tour manager for Prince's 1979-80 tour.

Friends since their childhood in New York, Cavallo and Ruffalo moved to Los Angeles in 1969, where they later took on several groups, including Weather Report, Little Feat, Earth Wind & Fire, and Ray Parker Jr.

During 1979-80, another employee of Cavallo and Ruffalo, Steven Fargnoli, also appeared on the scene. "He turned up at a rehearsal," says Dez Dickerson. "Prince sort of explained who he was and what this meant to us. We supposed that we'd better play well and impress the guy." Fargnoli was promoted to become a full partner, and he became the partner most involved with Prince's musical career. He had previously worked as a jazz booking agent in New York and road manager for Sly Stone for two years in the mid-seventies.

Although he has often been cast as a "villain," disliked by many who have worked with Prince, Fargnoli became an incredibly important voice for Prince, speaking on his behalf, and offering creative guidance and moral support.

## LIVE DEBUT

Prince made his debut as a solo performer at Minneapolis' Capri Theatre January 5th 1979. Though officially a benefit concert for the cinema itself, whose owner wanted to make it into a club, the show was principally a warm-up for a second show the following night for Warner Bros. VIP's.

"We had all sorts of monumental equipment problems. All I remember is Prince spending most of the evening with his back facing the audience, and in between songs, mumbling into the mike with his eyes closed," says Dez Dickerson. "I remember André and I far overdoing it. I had a wireless fitting for my guitar for the first time that night. I was like a horse that had been let out of a stall. I took every opportunity for running into the audience, to the back of the auditorium, and back up on stage. Just stupid things. It must have been very different for whoever saw it."

Far from sold out, the Capri Theatre show was attended by about 300 people. Prince wore jeans, legwarmers, blouse and waistcoat. Despite several delays for technical problems, the concert was well received. Jon Bream, *Minneapolis Star*, called Prince's debut "encouraging," and said that "combined with careful direction, time, experience and refinement, that should spell a royal future for Prince."

The next day, Prince performed for Warner Bros. executives, who were eager to see the 20-year-old studio whiz kid live. Even though the concert went well, it was decided that Prince was not yet ready to do a full-scale tour. Agents for several artists, including Ashford & Simpson, Chaka Khan and Santana, all expressed interest in having Prince as their opening act, but the proposed tours never materialized. Prince didn't perform again until late in 1979.

## "A PIECE OF CAKE"

Having learnt from his mistakes, Prince's second album, entitled simply *Prince*, was recorded in only six weeks at Alpha Studios, close to Warner Bros.' headquarters in Burbank, California. In contrast to the lengthy, meticulous recording process of the debut album, Prince said the album was a "piece of cake" to record, "because I knew more about engineering and because I did some demos to prepare for it."

Dispensing with the "executive producer," Prince produced, arranged, wrote and performed the entire album himself. Bobby Z and André were referred to as "heaven-sent helpers" in the credits. Prince later said that the only outside contribution was a small harmony part by André on "Why You Wanna Treat Me So Bad?"

Prince had written over 20 songs for the album. A few of the songs from



Prince's live debut at the Capri Theatre.



this period which didn't make the album were "Donna," "Miss You," and "Been Down A Long Lonely Road." With lyrics about loneliness and unhappy love, and largely soft and mellow music, they're all quite similar in musical style and lyrical content to the material on the first two albums.

"I spent too much money in the studio for the first album so they looked at me, like, here's a child in here trying to do a man's job. So I tried to do the best the second time around and make a hit and do it for the least amount of money." Prince admitted that *Prince* was an unabashed attempt to become more commercial. "The second album was pretty contrived."

Released two months ahead of the album, "I Wanna Be Your Lover" became Prince's first big hit. It reached number 11 on the US pop chart and made it to number one on the black chart, staying there for 23 weeks. It sold in excess of 1 million copies and demonstrated to Warners once and for all that Prince was a bankable entity.

## MORE MATURE WORK

In many ways an accomplished work and a definite improvement on the debut album, *Prince*, achieved a confirmation of Prince's growing soul/R&B base without really staking out any new terrain. Much like the first album, *Prince* contains primarily slick and smooth R&B music, but Prince also showcases his rock leanings with two guitar-heavy numbers, "Bambi" and "Why You Wanna Treat Me So Bad?" "Sexy Dancer" is Prince's first all-out funk number in the style of James Brown's one-chord vamps, while "I Feel For You" and "I Wanna Be Your Lover" continue in the funky pop tradition of "Soft And Wet." Prince's more melodic side is showcased in "With You."

Although still very much a fledgling songwriter, the songs on *Prince* are more focused and assertive than on *For You*. Most of the songs include a highly recognizable chorus and the melodies are quite catchy throughout. Overall, *Prince* is a more accessible and commercial effort than *For You*. Songs like "I Wanna Be Your Lover," "I Feel For You," "Sexy Dancer," and "Bambi" clearly show that Prince was developing as a songwriter. Nonetheless, the album lacks the energy and intensity, as well as spontaneity and unpredictable quality of much of Prince's later music. The album is simply too safe and conventional, and few songs leave a lasting or distinct impression.

*Prince* is in many ways a more mature work than the debut album, but like on *For You*, the lack of any real emotional maturity expressed is evident throughout. While "Sexy Dancer" and "I Feel For You" deal with lust and physical attraction, most of the songs express longing, unhappy love and loneliness, so much so that it is possible to talk about a general theme of vulnerability. Only "When We're Dancing Close And Slow" conveys a feeling of romantic bliss that was so predominant on *For You*.

The theme of vulnerability is expressed in various forms, such as Prince's discouragement in "I Wanna Be Your Lover," the confusion he feels in "Why You Wanna Treat Me So Bad?," the insecurity found in "With You" and "It's Gonna Be Lonely," or in the frustration and heartbreak in "Still Waiting" and "It's Gonna Be Lonely." Although this theme is present to some extent in many of the songs, the album is far from being a general lament about how miserable Prince or the characters he sings about are. Songs such as "I Wanna Be Your Lover" also have the brashness of youth and a great deal of upbeat energy as well.

The lyrics are more explicit than those of *For You*, to the extent that the most graphic lyric of "Bambi" is omitted from the printed lyric sheet, "Bambi, I know what you need, Bambi, you need to bleed." "When We're Dancing Close And Slow" contains some sexually forthright come-ons, such as "I want to come inside of you." Likewise, in "I Wanna Be Your Lover," Prince asks for faithfulness in an undisguised fashion, "I wanna be the only one you come for."

The feeling of vulnerability also seems to be reflected in the cover and inner sleeve photos of Prince, shirtless, exposed to the world, without any pretence or protection, with his big soulful eyes looking out to the viewer. The photo of a seemingly naked Prince riding the mythological horse, Pegasus, and the cursive script of the album title, with the little heart over the "i" of "Prince" further adds to the tender, non-threatening feel of the album. In retrospect, the use of purple for the album title is significant as

the first public use of that colour. At the time, no one would have guessed the importance it would play in Prince's iconography.

## VULNERABILITY

The opening "I Wanna Be Your Lover" is tight, funky pop (or poppy funk), built on a rhythmic musical phrase, played on bass and synth, that runs throughout the song. The verses contain a set-up for the chorus, functioning as an aural foreplay by delaying the arrival of the climactic section. The chorus is sung over the main theme of the song, but punch is added by a rhythm guitar and synth lead line. The song goes into a funky instrumental coda built around a synth hook that is not too far removed from something like Madhouse's "Six."

The song features a collection of pick-up lines, both bold and graphic, "I wanna be your lover, your mother and sister too, there ain't no other, that can do the things I'll do to you." The song contains an early reference to a theme Prince has used throughout his career, namely the unfaithful, gold-digging woman. The lyric "I ain't got no money, I ain't like the other guys you hang around" suggests that the woman in the song is somewhat shallow, and that she is attracted to men with money, even if they are the ones who disappoint her. It may have been that Prince merely wanted to contrast the poor but honest lover (him) with the rich but disappointing lovers, but if that is the case it is done rather awkwardly. Further, the fact that he gets discouraged, because his lover treats him just like a child, also shows his lover as being a "mistreating woman."

"Why You Wanna Treat Me So Bad?" obviously continues with the mistreating woman theme. Prince's love is so true and complete that he just can't understand why his lover does not treat him better. A similar theme was used later in "Something In The Water (Does Not Compute)." It seems Prince is making a subtle dig at the apparent egocentricity of the protagonist in these songs. He just cannot understand how a wonderful guy like himself is treated so poorly. Perhaps what Prince is saying in these songs is that the character singing these songs is treated so poorly because he is not such a great person after all, being so conceited and self-absorbed that he can't even conceive of that as even being a possibility. Prince also comments "I gave you all of my love, I even gave you my body," which indicates his awareness that love and sex are distinct.

Musically, "Why You Wanna Treat Me So Bad?" veers toward pompous FM rock (or stadium rock), that was very big in the States in the late 70's/early 80's, with groups like Journey, Foreigner, Styx, REO Speedwagon, and Toto. As such, the song deviates to some degree from Prince's minimalist principle. The main part of the song is just made up of two chords, but Prince overloads with too much superfluous ornamentation and overly "disciplined" guitar solos.

With its simple, repetitive lyrics, strong rhythmic beat and explicit panting, "Sexy Dancer" is a very carnal song about lust and the pleasures of doing "that sexy dance." A solid funky groove is created by deft interplay between the bass and a rhythm guitar. Synth fills and a jazzy piano solo add to the loose jam feel of the tune.

The pace of the album is broken up with "When We're Dancing Close And Slow," which is something of a low-point of the album. It is simply too tedious and plodding, moving slowly back and forth between two chords from beginning to end. An acoustic guitar, piano and some synth sound effects provide distractions but there is not much dynamic tension throughout.

While the lyrics "I want to come inside of you" are among the most graphic on the album, in the context of the song they seem very appropriate. The fact that the song continues "I want to hold you when we're through" shows Prince's maturity in recognizing the needs of his lover, and not just being caught up in his own feelings.

The slower tempo and more romantic theme are continued in "With You," a placid, slightly sentimental R&B ballad. The arrangement emphasises electric piano and synth strings, somewhat of a trademark of Prince's early romantic ballads. The song is pleasant enough, but perhaps a little too safe and predictable in construction and execution.





One of the most poetic phrases of the album is found in the line "I guess my eyes can only see as far as you." Yet, there is some insecurity about the relationship expressed in this song as well. The fact that they have "come so far in so little time" and that he wonders if this love was meant to be indicates that this is a new love, one that might burn itself out.

Also interesting are the lines "Sometimes you are so very kind, that the nights you're not with me I'm scared you're gonna leave." Her very kindness causes Prince to be afraid that she might leave him. The suggestion is that he is not good enough for her affection, that he does not deserve it. This sense of insecurity appears in many of the remaining songs on the album and in Prince's later work as well.

After "Why You Wanna Treat Me So Bad?," "Bambi" is the album's second heavy rock number. With its almost Hendrix-like guitar riff and thick, unpolished guitar sound, as well as Prince's intense, angry vocals, this is much more convincing than "Why You Wanna Treat Me So Bad?" and improves on "I'm Yours" from *For You* in every conceivable way.

The song presents an interesting male fantasy: being enough of a lover to redeem a lesbian who has no interest in men. Prince makes a comment about the presumed limitations when there are two sets of female genitalia in a relationship by stating "All your lovers, they look just like you. But they can only do the things you do." This certainly is a far cry from "Darling Nikki" who has "so many devices..." However, while he has not explored the full range of possibilities that latex permits, Prince is at least open-minded enough to admit "Who's to say, maybe you're really having fun."

The pace of the album shifts to a slower tempo again with the gentle "Still Waiting," a mid-tempo number with a vague country & western feel. An acoustic piano is the main accompaniment. Like "Gotta Broken Heart Again" on *Dirty Mind*, the song is set in a 12/8 tempo, and the two songs are very similar in construction and theme. The song is about the sad frustration at the inability to find a girlfriend. In fact, it sounds as if the song is about a dispirited virgin

whose life has not ended, but never started.

Much more impressive is "I Feel For You," an eager, anticipatory uptempo tune with a tight, sparse instrumentation that showcases some catchy synth lead lines and brisk synth solos. The song goes into a mostly instrumental coda where the focus shifts to the funky bass line and handclaps. Prince's lower singing voice is evident beneath the multi-tracked falsetto vocals.

Somewhat like "Sexy Dancer," the song seems to be more about lust than love, but with a more complex content. Prince is upfront enough to admit that "It's mainly a physical thing," but then he later makes the apparently contradictory statement "I feel for you, I think I love you." The possibilities include that he is just saying that he loves her to get a piece of the action or that his emotions are truly changing from mainly physical to love. But it is also likely that what Prince might be saying is that his feelings for his lover, whether characterized as "mainly physical" or as "love," are two aspects of one deeper emotion, and that the supposed distinction is meaningless.

The album closes with "It's Gonna Be Lonely," another song about heartbreak. Here Prince is obsessed with his lover, as he states that "It would take forever to get you off my mind if ever you decide to go." The song brings up the theme of insecurity, as Prince expresses his fear of being lonely without his lover there to give him everything he needs.

The song resembles "When We're Dancing Close And Slow" with its slow, monotone musical framework. The chorus has slightly more energy, but there isn't much of interest happening throughout.

## FIRST TOUR

*Prince* was released on October 19th 1979, and became a reasonably big hit, attaining gold status (500,000 copies sold) in the States in April 1980. Much of its success was due to the mass acceptance of "I Wanna Be Your Lover."

The album reviews were encouraging. Whereas *New York Times* John Rockwell found Prince's music to be "not very original" and his falsetto





#### PRINCE CONCERTS 1979-80

##### 1979 *For You* concerts:

5 Jan	Minneapolis (MN)	Capri Theatre
6 Jan	Minneapolis (MN)	Capri Theatre

##### 1979-80 *Prince* tour:

28 Nov	Los Angeles (CA)	Roxy Theatre
Dec	Houston (TX)	
Dec	Dallas (TX)	
9 Feb	Minneapolis (MN)	Orpheum Theatre
Feb	Cincinnati (OH)	
15 Feb	New York (NY)	Bottom Line
16 Feb	New York (NY)	Bottom Line

##### 1980 *Rick James* tour:

28 Feb	Chicago (IL)	Uptown Theatre
1 Mar	Pittsburgh (PA)	Stanley Theatre
2 Mar	Pittsburgh (PA)	Stanley Theatre
5 Mar	Greenville (SC)	
7 Mar	Jacksonville (FLA)	
8 Mar	Lakeland (FLA)	Civic Center
Mar	Atlanta (GA)	The Omni
16 Mar	Columbia (SC)	
23 Mar	Detroit (MI)	
18 Apr	Memphis (TN)	Mid-South Coliseum
24 Apr	Richmond (IN)	Coliseum
27 Apr	Nashville (TN)	Memphis Auditorium

This list is far from complete, but it has not been possible to get more details. If you know of any 1979-80 Prince concert in the city where you live, or elsewhere, please contact UPTOWN so we can update and add to the list.

voice "coolness," most critics were of a diametrically opposite opinion. Connie Johnson described Prince as "an original" in the *Los Angeles Times*, while Stephen Holden of *Rolling Stone* felt the album commanded respect.

Prince's first tour started November 28th 1979 with a performance at the Roxy Theatre in Los Angeles. The club's 500-capacity crowd, full of record industry people, witnessed a slightly apprehensive performance by Prince and his band: Dez Dickerson (guitar), Gayle Chapman and Matt Fink (keyboards), André Cymone (bass), and Bobby Z (drums).

13 concert dates had been lined up throughout December, but the tour had to be cut short after five concerts when Prince came down with "a touch of pneumonia in his right lung," according to a Warner Bros. spokesman at the time.

The success of "I Wanna Be Your Lover" gave Prince added exposure on US television. After appearing on *Soul Train* and *The Midnight Special*, Prince was invited to *American Bandstand*, the biggest television pop show of them all. Its famous host Dick Clark made the mistake of asking Prince how he could come from Minneapolis "of all places," and when Clark wanted to know how long he had been a musician, Prince said nothing and held up four fingers.

The second single from Prince, "Why You Wanna Treat Me So Bad?" missed out on the pop charts (but made number 13 on the black chart). A third single, "Still Waiting," released in March, also met with minimal chart success (number 65 on the black chart), and did little to propel the tour, which was re-launched with a performance at the Orpheum Theatre in Minneapolis on February 9th. The concert included the first performance of "Head," a song which had Prince and Gayle Chapman simulating a fellatio act on stage.

With the same band as on the 1979 concerts, Prince played a few club dates in the States before supporting funk star Rick James at larger venues from mid-February until the end of April. Concert promoters often billed the shows as a "Battle of Funk," asking if Prince, the young contender,

could challenge the established star Rick James. The press caught on to this rivalry, and often compared the two artists.

Prince's 1979/80 set was drawn mostly from *For You* and *Prince* but the material was given a much tougher, rockier insistence, often with long guitar solos by Prince and Dez.

The band's physical appearance also set Prince apart from being just another black R&B act. Dressing more outrageously than before, Prince wore little more than zebra-striped bikini briefs, legwarmers and high-heel shoes.

The band members were also clad outlandishly. Matt Fink, who was re-christened Doctor Fink, dressed in an entire surgical outfit, complete with rubber gloves, stethoscope and surgical mask. Some critics were so taken by the appearance of Prince and his band that they couldn't get away from the topic of Prince's underwear and focus instead on the music.

Undoubtedly, the predominantly black audiences who saw Prince on tour in 1979/80 were surprised to find the relatively soft music of his records re-arranged into hard rock on stage. "The critics were led to believe we would be laid-back because of the albums. The albums are not as fiery as the concert. Older people found it hard to get into us. The kids were the smartest. They are ready for a change. You have to tell them the truth, whether it's politics, lyrics, music, school. Kids are a lot more aware."

Even though it was quite obvious from the look and sound of the band as well as Prince's increasingly daring stage act that he was heading in a new direction, few could have anticipated the next development in Prince's career.

By PERKIN SEN

Thanks to DAVID J. MAGDZIARZ for valuable comments

On the *Prince* tour [above and page 4].

the

# BEAUTIFUL

experience

**In the early hours of Sunday February 13th 1994, Prince performed at Paisley Park as part of "The Beautiful Experience," a party celebrating the release of the new single, "The Most Beautiful Girl In The World."**

**A**pproximately 1,200 guests were in attendance, including super model Naomi Campbell, retired basketball star Magic Johnson, "Downtown" Julie Brown, members of Kriss Kross and Salt N' Pepa, and Tevin Campbell. Some 100 fans actually got a chance to purchase the \$100 tickets for the event. People were admitted to the party either by showing their invitations, which were taken from them, or their tickets, which were torn in half. The invitations were sent in a CD jewel box, with the invitation being the CD booklet. A paper CD sat in the position a real CD would be in. The paper CD was imprinted "The Most Beautiful Girl In The World."

The doors at Paisley Park opened at midnight for one of the most unusual gatherings Prince has ever allowed of his studio complex. Upon entrance, attendees were given a map to guide them through the first floor of the studio where there was a multitude of "experiences" to take part in.

## ELEVEN "EXPERIENCES"

The building was sectioned into 11 different areas, with an overall look that was described as a "lavish Roman Empire meets-cyberspace motif" in *St. Paul Pioneer Press*.

The first hall was called "The Hall Of Faces Experience" and contained photos of all the women who sent their pictures to Paisley Park's "The Most Beautiful Girl In The World" advertisement campaign.

"The Spoken Word Experience" had pages of poetry from books hung all over the wall and pillows on the floor. In the same area was a studio that was open for people to watch an engineer mix the songs "7," "Bye Wanna Melt With U," and "My Name Is Prince." This was called "The Listening Experience."

In another room was "The Jazz Experience," where Eric Leeds jammed with a band that included Ricky and Paul Peterson and a 12-year-old drummer. Apparently, Prince had seen the kid on a television show, and suggested to Eric that he jam with the band. Food and drinks were available in an area known as "The Garden."

In "The 10,000 Experience" was a computer with Prince's symbol on the screen. The symbol would change throughout the night and played a sample

of Prince's forthcoming interactive CD ROM game, tentatively titled "The Experience." On the walls were mock up pages of the new Prince magazine, *10,000*, which appears to be more about poetry and art than Prince.

Inside the main stage area was "The Dance Experience," where a dance troupe performed with Mayte. She danced to two numbers, one of which was "Pheromone."

"The Peep Show Experience" appeared to be a dressing room for the dancers. They sat around and talked while you viewed them through colored plastic. When they wanted, you could see them having "simulated sex."

"The Theatre Experience" showed the films *The Undertaker* and *Three Champs O' Gold*. There were also "The Harp Experience," a room where you could step on certain things to make different musical sounds and listen to harp music, and "The Media Experience," where you could watch MTV and BET tape the proceedings. "The NPG Experience" was a booth selling merchandise from The NPG store.

## "THE LIVE EXPERIENCE"

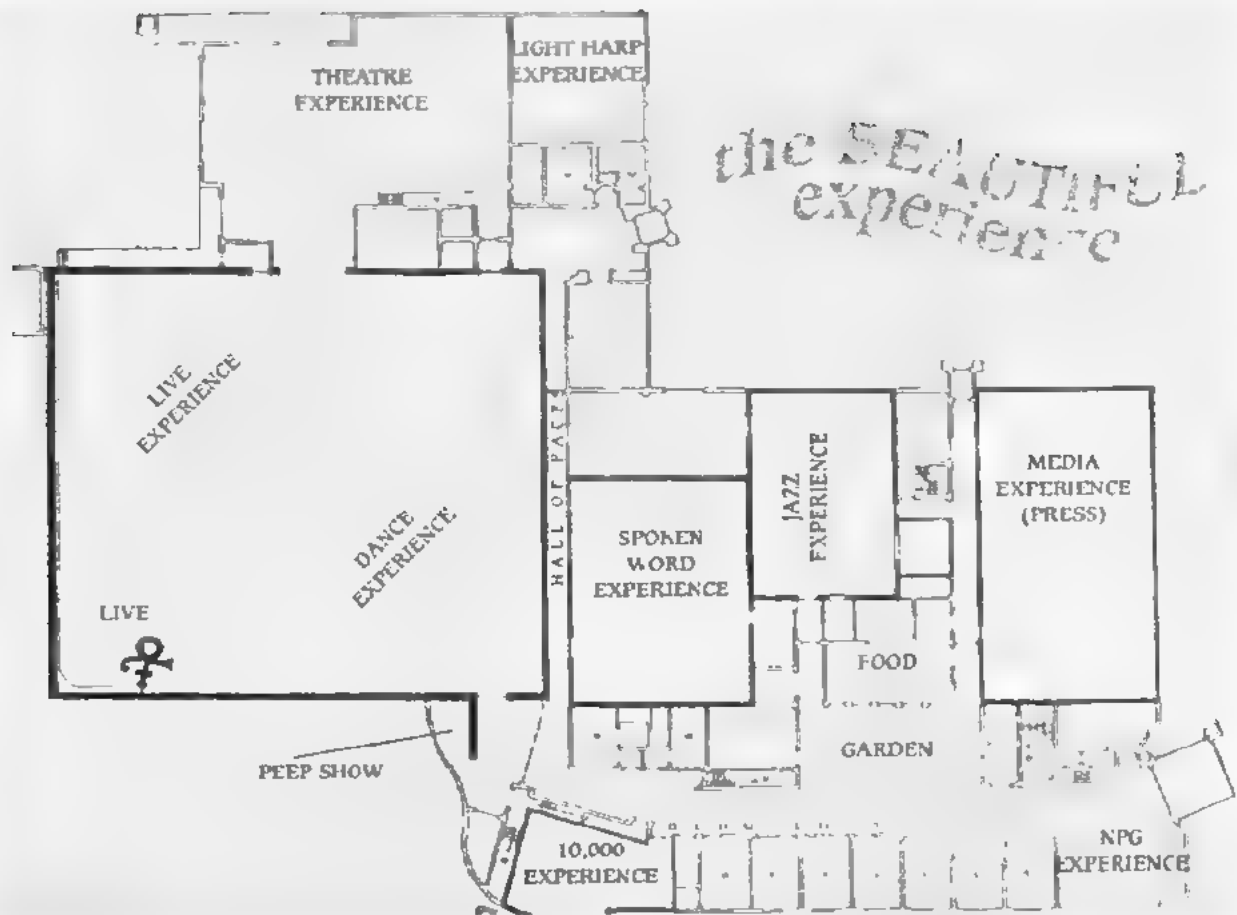
"The Live Experience" began at about 3:00 am with Tony Mosley and four unidentified rappers performing for 10 minutes. Noone introduced the rappers nor told the name of the song, but when it was over Mayte came out. She picked up a new, metallic gold guitar, shaped like Prince's symbol, turned sideways. She took it from its rack and carried it backstage to Prince, who launched into a solo, playing over the music that was aired on the PA system. The audience responded with a roar.

Prince emerged at 3:15 am. He was backed by four members of the new band he calls 10,000: Sonny Thompson (now known as Crazy), Michael Bland (a.k.a. Master), Morris Hayes (Mr. Hayes) and Tommy Barbarella (Barbarella).

Tommy was seated behind a keyboard fronted by a plastic, opaque American flag that had coloured lights blinking through it, while Morris played a clear, plexiglass keyboard that also twinkled with lights. Mayte was also on stage, performing dances. In the back of the stage was a huge video screen that stretched from side to side of the stage. Throughout the concert, visuals were shown to interact with the live performance, somewhat similar to the *Gam*







Slam!Ulysses production.

"Any wild muthafuckers in the house tonight?" were Prince's first words, entering the stage. A woman's face appeared on the screen, speaking in a computer-like voice, saying, "Hello, welcome to the Dawn, programmed for the New Power Generation. There are over 500 experiences to choose from." They began by performing "Interactive."

Prince would play to the front, then turn back to look at the screen, then swive, around to the front once again. Midway through the song, the woman on the screen said, "That was just an example of the many experiences the Dawn has to offer. If you would like to continue 'The Interactive Experience,' please press come."

The second tune was "Days Of Wild," a stripped-down funky workout with rapped lyrics about negative aspects of music, swearing in songs and songs that depict women in a negative way, "Call her bitch or ho, I don't think so." Interestingly, the main theme from "Caravan," by Duke Ellington, was played on keyboards throughout (not included on the studio version). During the performance, Prince moved over to Morris Hayes and shaved his head!

"Now" opened with the computer-like voice on the screen saying, "Welcome to the Dawn. You've just accessed 'The Now Experience.' This experience is great for dancing and improving self-esteem. Other titles in this category include 'Irresistible Bitch,' 'Housequake,' and 'Sexy MF.' But that was then, this is now!" "Now" is a hard-edged, busy funk number with rapping and a recurrent chartered refrain of "Now!"

Prince and band left the stage after "Now" and it was time to announce the winners of "The Most Beautiful Girl In the World" beauty contest. From the 50,000 entries received, seven had been selected to appear in the video for the song, five of whom were present at the party. Karen Lee, Paisley Park publicist, gave an introductory speech about the theme of the single and video, appreciating and honouring women. 12 professional models posed on a runway to the left of the stage, as the five contest winners were introduced, before the video for "The Most Beautiful Girl In The World" was premiered.

## SECOND SET

Prince was in a playful mood throughout the second set, which was more of a loose jam session than a tightly rehearsed concert. In all likelihood, the second set was different from what Prince had planned because the large monitor had failed. They were not able to do the rest of the "interactive concert" that required the monitor to play the videos in the background. During the second part of the concert, the cameramen primarily focused their lenses on the crowd, so it is quite possible that parts of the show may be re-shot if it is to be released in any form.

"I wanna thank y'all for staying up so late. They said they wanna reload the cameras so we're gonna just play a little blues for five seconds. Cool!" Prince said before kicking off the second set with "The Rice."

Prince introduced the band members and had each one take a solo during an extended laid-back funky outing centered around "The Jam" by Graham Central Station. It also included some lyrics from Sly Stone's "Dynamite." Prince took off Morris' fur hat to show his closely shaved head. Next followed "I Believe In You," a slower R&B tune, also originally done by Graham Central Station. It featured few words and was more of an instrumental jam.


"Is Tevin Campbell in the house?" Prince asked. Tevin had been at the party and evidently scheduled to perform. "We had to send Tevin to bed. Well, we can do this anyway!" Prince continued before playing "Shnn," with Prince substituting for Tevin. Prince injected killer guitar solos where the string sections are on the recording, and when he came to the portion of the song where Tevin asks, "What's my name?" Prince sang it right out as he cupped his hand over his ear to hear the response. Not a sound emitted from the well-schooled audience. Prince concluded, "Good," satisfied that his audience finally figured it out.

A guitar player, nicknamed "Tattoo" for obvious reasons, came up on stage as Prince kicked into Ray Charles' "What'd I Say" on the piano. A technician handed him a guitar. Prince ad-libbed new lyrics on the spot, "See the mutha fucker with tattoos, he's saying he can do the do. See brother, better pay that






A commentary by DAVID J. MAGDZARZ

Stressing the importance of inner beauty over mere physical attractiveness, the lyrics of the song are some of the most tender that Prince has ever written. By mentioning the day turning "into the last day of a time," Prince is obviously referring to the end of the world and the coming of Paradise on earth, which is reminiscent of the song "1999." Then bringing to mind "I Would Die 4 U," Prince says that "when the night falls before that day I will cry tears of joy, because after U all one can do is die." Similar to how Prince "died" to be reborn as , it seems as if his allusions to death and the end of the world are united in a concept of symbolically dying and being reborn with his lover in a love which will carry them through all eternity.

Prince is so smitten with his lover that time without her drags on and on, so much so that he cannot even get through hours, not to mention on days. But then, when he sees her, he is "devoured." In other words, when Prince sees his lover his emotions are so strong that he ceases to exist as an individual. Metaphorically speaking, he "dies," as his soul is made one with hers. In this way, Prince is reborn into the new life which comes after the end of all time.

In what may be his most humble statement on record, Prince says that he "could bow, and feel proud in the light of this power." Prince submits to his lover, putting aside his ego in deference and reverence to "the light of this power," essentially equating the attraction they have for each other with the divine.

The original lyrics, as printed on the CD inlay, states "Who would allow a face to be soft as a flower? I could bow, and feel proud in the face of this power." The use of the word "face" in two different contexts so close together would have been awkward, and the change to "the light of this power" is a vast improvement.

The mention of the stars falling "one by one from the sky" again repeats the end of all time theme. That "Mars could not be too far behind" can be interpreted in at least two ways. Firstly, the planet Mars is identified with the Roman god of war, and Prince may be saying that with the passing of the old age and the dawning of the new, wars and conflicts will cease. Secondly, the astrological symbol for Mars is , which is also the sign for "male." The little grunt or groan that Prince places in the song at this point gives the line a definite sexual connotation. In light of the Mars falling from the sky can be seen as the equivalent of Prince symbolically dying, with orgasm, perhaps, being the critical moment at which he is made one with, and reborn into, his partner.

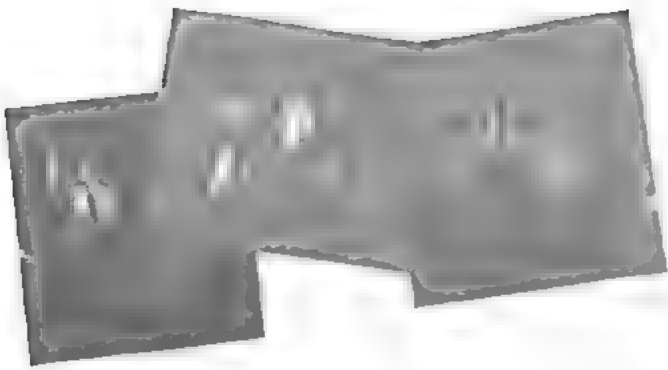
...

spare no EXPERIENCE

What it is...

To know the Way,  
We go the Way  
We do the Way  
The way we do  
The things we do.  
It's all there in front of you,  
But if you try too hard to see it,  
You'll only become Confused

I am me,  
And you are you,  
As you can see;  
But when you do  
The things that you can do,  
You will find the Way,  
And the Way will follow you.



thing, I'm waiting, and you'd better sing," while the guy was trying to get the guitar to work. He managed to produce a brief solo before it turned quiet. Prince got up from the piano, put the guitar on and played a searing solo, "I just wanted to see if it was working!" The guy tried again and Prince said, "Solo on the one," but the guy was unable to produce. Prince seemed to get a big kick out of the guy, laughing the whole time.

Prince strapped on a new bass guitar with an eye on it for a tight, funky arm of Eric Burdon & The Animals' "Sweet The Technique," now called "Peak The Technique," which included a repeat of the title phrase and injected samples of comedian Bernie Mac. Prince played some "greasy" slap bass before moving on to the drums for a solo, where he "duelled" with a sample of "fuck that."

The jam continued with a guy coming up on stage to play piano, which he did quite well, with a lot of whooping and Princely screeching that made Prince laugh. Prince used some kind of electronic device to distort his voice.

He asked Sonny, "They told me if I stepped on your foot you do something funky. Can I do this? Can I do this?" with the result that Sonny launched into a bass solo. Next it was Morris' turn, "Yo, Morris, they said if I kissed your head, you do something funky. Michael, what do you think? Can I kiss it? Can I kiss it?" Morris got up and started shaking and dancing around.

"I wanna thank y'all for coming out tonight," said Prince, before playing the final song, "None Of Your Business," which contained a repeated chant of "It's none of your business!"

The hour-long performance was over by 4:30 am. Those who hung around until 6 am were given "The Most Beautiful Girl In The World" T-shirts by the people closing up the store.

By SAM SANDBERG

Information from NATHAN WRIGHT, THE PRINCE FAMILY  
and other sources.

Page 1's photo courtesy of FRED B. Page 14 photos by RENÉ NIEUWLAAT

## ORIGINAL PRINCE



WBS 8619  
SOFT AND WET / SO BLUE  
[NO PICTURE SLEEVE]



WBS 8713  
JUST AS LONG AS WE'RE  
TOGETHER / IN LOVE  
[NO PICTURE SLEEVE]



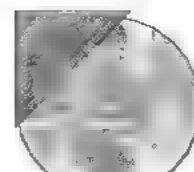
WBS 49178  
WHY YOU WANNA TREAT  
ME SO BAD? / BABY



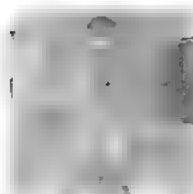
WBS 49559  
UPTOWN / CRAZY YOU



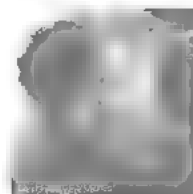
7 29883  
1999 / HOW COME U  
DON'T CALL ME ANYMORE



O 20 29  
LITTLE RED CORVETTE  
1999 [PICTURE DISC]



7 2950  
DELIRIOUS / HORNY TOAD  
[POSTER SLEEVE]



7 29548  
LET'S PRETEND WE'RE  
MARRIED / IRRESISTIBLE  
BITCH



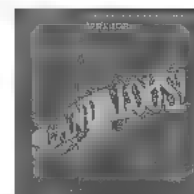
7 29121  
I WOULD DIE 4 U /  
ANOTHER LONELY CHRIST  
MAS



7 29079  
TAKE ME WITH U / BABY,  
I'M A STAR



7 28620  
ANOTHERLOVERHOLENYO-  
HEAD / GIRLS AND BOYS



7 22824  
SCANDALOUS / WHEN 2 R  
IN LOVE

## 7" SINGLES

978	WBS 8619	Soft and Wet [3:01] / So Blue [4:26] (No Picture Sleeve)
978	WBS 8713	Just As Long As We're Together [Edit - 3:25] / In Love [3:38] (No Picture Sleeve)
979	WBS 49050	I Wanna Be Your Lover [2:57] / My Love Is Forever [4:08] (No Picture Sleeve)
979	WBS 49178	Why You Wanna Treat Me So Bad? [3:49] / Baby [3:09]
979	WBS 49226	Still Waiting [Edit - 3:48] / Bambi [4:21] (No Picture Sleeve)
980	WBS 49559	Uptown [4:09] / Crazy You [2:15] (Red Lettering On Sleeve)
980	WBS 49648	Dirty Mind [3:54] / When We're Dancing Close And Slow [5:18] (No Picture Sleeve)
98	WBS 49808	Controversy [3:39] / When You Were Mine [3:44] (No Picture Sleeve)
98	WBS 50002	Let's Work [2:56] / Ronnie Talk To Russia [1:48] (No Picture Sleeve)
982	7 29942	Do Me, Baby [3:57] / Private Joy [4:25] (No Picture Sleeve)
982	7 29883	1999 [3:35] / How Come U Don't Call Me Anymore [3:54] (Initial Copies In Plain Purple Sleeve)
982	7 29746	Little Red Corvette [3:08] / All The Critics Love U In New York [3:15] (No Picture Sleeve)
98	O 20 29	Little Red Corvette [3:08] / 1999 [3:35] (Picture Disc)
98	7 29503	Delirious [3:56] / Horny Toad [2:13] (Fold-Out Poster Sleeve)
98	7 29548	Let's Pretend We're Married [3:40] / Irresistible Bitch [4:11]
984	7 29286	When Doves Cry [3:49] / 17 Days [3:54] (Initial Copies On Purple Vinyl)
984	7 29216	Let's Go Crazy [Edit - 3:46] / Erotic City [3:53]
984	7 29 74	Purple Rain [4:02] / God [3:59] (Purple Vinyl In Plastic Picture Sleeve)
984	7 29 2	I Would Die 4 U [2:57] / Another Lonely Christmas [Edit - 4:20]
985	7 29079	Take Me With U [3:52] / Baby, I'm A Star [2:55]
985	7 28972	Raspberry Beret [3:31] / She's Always In My Hair [Edit - 3:27]
985	7 28998	Pop Life [4:42] / Hello [Edit - 3:24]
985	7 28999	America [4:40] / Girl [Edit - 3:57]
986	7 28751	Kiss [3:46] / Love Or \$ [Edit - 3:57]
986	7 28711	Mountains [3:58] / Alexa De Paris [Edit - 3:20]
986	7 28620	Anotherloverholenyohead [3:58] / Girls And Boys [5:30]
986	GWB 0192	I Wanna Be Your Lover [2:57] / Why You Wanna Treat Me So Bad [4:49] (Back To Back Hits - No Picture Sleeve)
987	GWB 0468	1999 [3:35] / Little Red Corvette [3:08] (Back To Back Hits - No Picture Sleeve)
987	GWB 0476	Delirious [2:36] / Let's Pretend We're Married [3:40] (Back To Back Hits - No Picture Sleeve)
987	GWB 0516	When Doves Cry [3:49] / Let's Go Crazy [3:46] (Back To Back Hits - No Picture Sleeve)
987	GWB 0517	I Would Die 4 U [2:57] / Take Me With U [3:52] (Back To Back Hits - No Picture Sleeve)
987	GWB 0528	Purple Rain [4:02] / Raspberry Beret [3:31] (Back To Back Hits - No Picture Sleeve)
987	GWB 0529	Pop Life [3:42] / America [3:40] (Back To Back Hits - No Picture Sleeve)
987	7 28 99	Sign O' The Times [Edit - 3:44] / La, La, La, He, He, Hee [Edit - 3:20]

1987	7 28334	If I Was Your Girlfriend [Edit - 3:46] / Shockadelica [Edit - 3:29]
1987	7 28289	U Got The Look [3:58] / Housequake [Edit - 3:24]
1987	7 28288	I Could Never Take The Place Of Your Man [Faded - 3:19] / Hot Thing [Edit - 3:40]
1988	7 21980	Mountains [3:58] / Anotherloverholenyohead [3:25] (Back To Back Hits - No Picture Sleeve)
1988	7 21981	Uptown [4:09] / Controversy [3:39] (Back To Back Hits - No Picture Sleeve)
1988	7 21982	Kiss [3:46] / Soft And Wet [3:01] (Back To Back Hits - No Picture Sleeve)
1988	7 27900	Alphabet St. [Edit - 2:25] / Alphabet St. [Con't - 3:44] (PVC Sleeve)
1988	7 27826	Glam Slam [Edit - 3:28] / Escape [Edit - 3:33] (PVC Sleeve)
1988	7 27745	I Wish U Heaven [LP Version - 2:43] / Scarlet Pussy [4:00]
1989	7 21938	Sign O' The Times [3:44] / U Got The Look [3:58] (Back To Back Hits - No Picture Sleeve)
1989	7 10039	Alphabet St. [2:25] / I Could Never Take The Place Of Your Man [3:49] (Back To Back Hits - No Picture Sleeve)
1989	7 22924	Batdance [Edit - 4:06] / 200 Balloons [3:05]
1989	7 22814	Partyman [3:11] / Feel U Up [Short Stroke - 4:42]
1989	7 22757	The Arms Of Orion [Edit - 3:40] / I Love U In Me [4:44]
1989	7 22824	Scandalous [Edit - 4:12] / When 2 R In Love [3:57]
1990	7 19751	Thieves In The Temple [Album Version - 3:20] / Thieves In The Temple [Part II - 1:41] (No Picture Sleeve)
1990	7 19525	New Power Generation [Album Version - 3:39] / New Power Generation [Part II / Album Version - 2:57] (No Picture Sleeve)
1990	7 21859	Batdance [4:06] / Partyman [3:11] (Back To Back Hits - No Picture Sleeve)
1991	7 19225	Gett Off [4:27] / Horny Pony [4:17] (No Picture Sleeve)
1991	7 19175	Cream [4:12] / Horny Pony [4:17] (No Picture Sleeve)
1991	7 19090	Insatiable [Edit - 4:01] / I Love U In Me [4:42] (No Picture Sleeve)
1991	7 19083	Diamonds and Pearls [Edit - 4:20] / X-Cerpts From The Songs: Thunder, Daddy Pop, Strollin', Jughead, Money Don't Matter 2 Night, Puch, Love 4 Love [5:04] (No Picture Sleeve)
1991	7 19020	Money Don't Matter 2 Night [Edit - 4:12] / Call The Law [4:19] (No Picture Sleeve)
1992	7 18817	Sexy MF [Album Version - 5:25] / Strollin' [Album Version - 3:46] (No Picture Sleeve)
1992	7 18707	My Name Is Prince [Edit - 4:04] / Sexy Mutha [5:55] (No Picture Sleeve)
1992	7 18824	7 [Album Version - 5:09] / 7 [Acoustic Version - 5:41] (No Picture Sleeve)
1992	7 18700	Damn U [Album Version - 4:04] / 2 Whom + May Concern [4:01] (No Picture Sleeve)
1993	7 18583	The Morning Papers [Album Version - 3:57] / Love 4 Love [Album Version - 6:58] (No Picture Sleeve)
1993	7 15990	Diamonds And Pearls [Edit - 4:20] / Insatiable [Edit - 4:01] (Back To Back Hits - No Picture Sleeve)
1993	7 15991	Cream [4:12] / Gett Off [Single Remix - 4:44] (Back To Back Hits - No Picture Sleeve)
1993	7 18371	Pink Cashmere [6:12] / Soft And Wet [3:01] (No Picture Sleeve)
1993	7 18372	Peach [3:48] / Nothing Compares 2 U [4:17] (No Picture Sleeve)

**W**hen compared to most other countries, Warner Bros./Paisley Park has issued relatively few limited edition or special pressings in the 15 years they have been releasing Prince singles in the United States. This has given many American collectors a sense of being left out when it comes to picture discs, poster sleeves, etc. However, the US releases do have the distinction of being the "originals" as far as Prince is concerned. Generally, releases issued throughout the rest of the world are based upon their American counterparts.

There have been many discographies published previously in various collectors' magazines and fanzines, so this article will not concern itself with each and every release. Instead it will point out some of the most interesting and collectible of these original Prince releases in terms of their uniqueness from those found in other countries throughout the world. The accompanying discography does not include those issues used for promotional purposes, which were covered in great detail in *UPTOWN* #7, but it does feature every commercial stock release in the 7", 12", LP, CD, and cassette formats.

Over the years, Warner Bros./Paisley Park has used a relatively simple cataloging system for its various releases. The catalog number consists of a five-digit base number preceded by a prefix numeral, which identifies the release's format (CD, 7", etc.). Each single contains the same base, but the prefix numeral varies with the format. The different prefix numerals are as follows: 12" Singles 0, LP's 1, CD's (including Albums, CD Singles, and Maxi-CD's) 2, Cassettes (including Albums, Singles, and Maxi-Cassettes) 4, and 7" Singles 7. For example, the catalog number 4-28289 identifies the cassette single for "U Got The Look" b/w "Housequake." This works for all releases, with the exception of 7" singles issued prior to 1981 and the 12" single for "Let's Work" all of which had "WBS" as the prefix, and the cassette versions of Prince's first four albums (which had "M5" as the prefix followed by a four-digit base number).

General values are given for selected items in the text, however these should only be used as a guide. They are based upon asking prices by record dealers usually found in such US publications as *Goldmine* and *Discoveries*, and are listed for items that are in mint condition. For those items not mentioned in the text, here is a brief guide to other releases: 7" Singles (1978-1983) \$20 to \$35, 7" Singles (1984-Present) \$2 to \$15, 12" Singles (1983-Present) \$5 to \$15, Cassette Singles (including Maxi-Cassettes) and CD Singles (including Maxi-CD's) \$5 to \$8.

## FOR YOU AROUND THE WORLD IN A DAY

*For You* [1 3150], Prince's 1978 debut album, was initially available only in the United States. *For You* was also the only Prince album to feature the "Jungle" or "Burbank" Warner Bros. record label. The rest of the world had to wait until two years later to gain its first exposure to the man with the one-word name when both the *Prince* [1 3366] and *Dirty Mind* [1 3478] albums were released. (In most other countries, *For You* was not released until after the success of 1984's *Purple Rain* [1 25110].) In the US, *For You* (three exposure shot of Prince playing an acoustic guitar, *Prince* (lyric insert), and *Dirty Mind* (band shot) were all initially issued with inner picture sleeves protecting the LP. Following *Purple Rain*, Prince's first three albums were reissued without the inner sleeves. The *For You* reissue also did not contain the "Burbank" label. Thus the former are quite collectible, usually selling in the \$25 to \$30 range.

Prior to 1982 it was customary for US 7" releases to not contain picture sleeves, except for special releases or those that followed a major hit single. Thus, the only two Prince releases during this time period to contain picture sleeves were 1979's "Why You Wanna Treat Me So Bad?" b/w "Baby" [WBS 49178], and 1980's "Uptown" b/w "Crazy You" [WBS 49559]. The former was the follow-up to Prince's first certified US hit, "I Wanna Be Your Lover," while the latter preceded the critically acclaimed *Dirty Mind* album. The sleeve for "Why You Wanna Treat Me So Bad?" sports the same photo from the cover of the *Prince* album, surrounded by a brown border. "Uptown," meanwhile, features an all black sleeve, with the word "Prince" in white and "Uptown" in red, spraypaint-like fashion (promo copies of "Uptown" have the song title printed in pink). These two 7"s can command \$35 to \$40 apiece in good condition.

The 1978-1982 time period also saw the release of several US singles not

available in any other country. This includes Prince's first single "Soft And Wet" b/w "So Blue" [WBS 8619], as well as "Just As Long As We're Together" b/w "In Love" [WBS 8713], "Still Waiting" b/w "Bambi" [WBS 49226], and "Do Me, Baby" b/w "Private Joy" [7 29942]. All are highly sought after, particularly the latter two, and usually sell for between \$25 and \$40.

Initial copies of the *Controversy* [1 3601] album came with a limited edition poster, which was deleted from later pressings. The poster contains one of the least flattering photos of Prince ever published (wearing nothing but bath towels and standing in a shower [see the photo on page six in *UPTOWN* #11]), but copies of *Controversy* with the poster are usually priced around \$40.

The first US Prince 12", "Let's Work" b/w "Gotta Stop (Messin' About)" [WBS 50028], was released in early 1982. The single reached number nine on the black chart, which prompted this highly sought after release from the *Controversy* album. The cover features a photo of Prince and what eventually became The Revolution, posing in front of a brick wall. Besides containing Prince's first B-side, "Gotta Stop (Messin' About)" which was not released in the US as a single (although it does appear on a 12" promo, the 12" featured a "Dance Remix" of the single track. It is also interesting to note that the 7" for "Let's Work" [WBS 50002] has "Ronnie, Talk To Russia" as its flip-side, not "Gotta Stop (Messin' About)." Expect to pay in the \$125 range for the 12".

In 1983 two very interesting releases, both only available in the US, were garnered from the 1999 album. In what today remains as the only US release of its type, "Little Red Corvette" b/w "1999" was issued as a limited edition 7" picture disc [0 20129]. This release came housed in a PVC sleeve with the familiar photos from the 1999 album's inner sleeves featured on the disc—a band shot and Prince lying on a bed. This item can generally be found for \$20 to \$30.

Beginning with the "1999" b/w "How Come U Don't Call Me Anymore" [7 29883] release, all subsequent Prince 7" singles up until 1989 contained picture sleeves (the only exception is "Little Red Corvette" b/w "All The Critics Love U In New York" [7 29746]). Initially, the "1999" single was released in a plain, purple sleeve. On a related note—contrary to rumor, no commercial 12" for "1999," usually said to contain "Little Red Corvette" as its B-side, was ever released in the US. However, there are several 12" promotional releases containing the track.

"Delirious" b/w "Horny Toad" was released in a deluxe, fold-out picture sleeve depicting a calendar of the year 1999 (with Prince's June 3rd birthday clearly marked). This last item is easily the most valuable of the US 7" releases—copies normally are priced in the \$60 to \$90 range.

Prince's 1984 *Purple Rain* project offered US fans their only chance to obtain colored-vinyl releases, as Warner Bros. issued the initial 7" copies of "When Doves Cry" b/w "17 Days" [7 29286] on purple vinyl. Later, after the track had become such a massive hit, it was reprinted on black vinyl as demand increased. Subsequently, all "Purple Rain" b/w "God" (Vocal) 7" singles [7 29174] and the initial copies of the 12" single [0 20267] were also issued on purple vinyl. Purple copies of the "When Doves Cry" 7" and "Purple Rain" 12" are worth about \$20 each (their black vinyl counterparts and the "Purple Rain" 7" are worth significantly less due to overproduction).

Other interesting releases from the *Purple Rain* era include the 12" single for "I Would Die 4 U" b/w "Another Lonely Christmas" [0 20291]. Surprisingly difficult to find (and usually in the \$35 range), this 12" features large picture labels and a remix of the single track. "Take Me With U" b/w "Baby I'm A Star" [7 29079] was only issued as a single in the US and Japan, and thus contains a highly unique picture sleeve—a montage of the love, sex symbol, a dove, and an abstract drawing of Prince (in Spain, this sleeve was used for the "Let's Go Crazy" 7" single). Also, initial quantities of the *Purple Rain* LP [1 25110] were issued with a limited edition poster (a group photo from the "When Doves Cry" video).

*Around The World In A Day* [2 25286] was one of the first major releases on the CD format in the US. As such, Warner Bros. was still toying with how to package this new product. This resulted in a rather unique design for the *Around The World In A Day* release, as the disc itself came in a cloth sleeve and was packed in a cardboard slipcase—similar to the sleeves 12" singles are packaged in (not the standard 12" x 6" longbox and jewel case as most subsequent releases). The slipcase then fit into slots inside a special fold-out flat longbox,





WBS 50028  
LET'S WORK / GOTTA STOP (MESSIN' ABOUT) [MAXI-SINGLE]



O-2029  
WOULD DIE 4 U / ANOTHER LONELY CHRISTMAS [MAXI-SINGLE]

## 12" SINGLES

1981	WBS 50028	<b>Let's Work</b> [Dance Remix—8:02] / <b>Gotta Stop (Messin' About)</b> [2:55]
1983	O-2 1070	<b>Let's Pretend We're Married</b> [7:20] / <b>Irresistible Bitch</b> [4:11]
1984	O-20228	<b>When Doves Cry</b> [5:54] / <b>17 Days</b> [3:54]
1984	O-20246	<b>Let's Go Crazy</b> [Special Dance Mix—7:35] / <b>Erotic City</b> [7:24]
1984	O-20267	<b>Purple Rain</b> [8:45] / <b>God</b> [3:59] (Initial Copies On Purple Vinyl)
1984	O-20291	<b>I Would Die 4 U</b> [Extended Version—10:15] / <b>Another Lonely Christmas</b> [6:47]
1985	O-20355	<b>Raspberry Beret</b> [New Mix—7:25] / <b>She's Always In My Hair</b> [New Mix—6:48]
1985	O-20357	<b>Pop Life</b> [Fresh Dance Mix—6:16] / <b>Hello</b> [Fresh Dance Mix—6:38]
1985	O-20389	<b>America</b> [Extended—21:46] / <b>Girl</b> [7:36]
1986	O-20442	<b>Kiss</b> [Extended Version—7:16] / <b>Love Or \$</b> [6:50]
1986	O-20465	<b>Mountains</b> [Extended Version—10:03] / <b>Alexa De Paris</b> [4:54]
1986	O-20516	<b>Anotherloverholenyohead</b> [Extended Version—7:52] / <b>Girls And Boys</b> [5:30]
1987	O-20648	<b>Sign O' The Times</b> [4:57] / <b>La, La, La, He, He, Hee</b> [10:32]
1987	O-20697	<b>If I Was Your Girlfriend</b> [4:54] / <b>Shockadelica</b> [6:12]
1987	O-20727	<b>U Got The Look</b> [Long Look—6:45] / <b>U Got The Look</b> [3:58] / <b>Housequake</b> [4:38] / <b>Housequake</b> [7 Minutes Mo' Quake—7:15]
1987	O-20728	<b>I Could Never Take The Place Of Your Man</b> [6:31] / <b>Hot Thing</b> [Edit—3:40] / <b>Hot Thing</b> [Extended Remix—8:12] / <b>Hot Thing</b> [Dub Version—6:53]
1988	O-20930	<b>Alphabet St.</b> [5:40] / <b>Alphabet St.</b> ["This Is Not Music, This Is A Trip"—7:48]
1988	O-2 1005	<b>Glam Slam</b> [Remix—8:52] / <b>Escape</b> ["Free Yo Mind From This Rat Race"—6:26]
1988	O-2 1074	<b>I Wish U Heaven</b> [Part 1, 2, 3—"10:Something"—] / <b>Scarlet Pussy</b> [6:09]
1989	O-2 1257	<b>Batdance</b> [The Batman—7:15] / <b>Batdance</b> [Vicki Vale Mix—5:55] / <b>200 Balloons</b> [5:05]
1989	O-2 1370	<b>Partyman</b> [The Purple Party Mix—6:02] / <b>Partyman</b> [Partyman Music Mix—4:31] / <b>Partyman</b> [Video Mix—6:20] / <b>Fee Up</b> [Short Stroke—3:42]
1989	O-2 1422	<b>The Scandalous Sex Suite</b> [The Crime, The Passion, The Rapture—19:20] / <b>Sex</b> [7:02] / <b>When 2 R In Love</b> [4:02]
1990	O-2 1598	<b>Thieves In The Temple</b> [Remix—8:03] / <b>Thieves In The House</b> Mix [6:50] / <b>Temple House</b> Dub [5:06]
1990	O-2 1783	<b>New Power Generation</b> [Funky Weapon Remix—5:01] / <b>T.C.'s Rap</b> [Featuring T.C. Ellis—3:11] / <b>Brother With A Purpose</b> [Featuring Tony Mosley—4:18] / <b>Get Off</b> [4:41] / <b>The Lubricated Lady</b> [2:39] / <b>Lovelyf</b> [overnight—5:00]
1991	O-40138	<b>Gett Off</b> [Extended Remix—8:31] / <b>Gett Off</b> [Hustyle—8:20] / <b>Violet: The Organ Grinder</b> [4:59] / <b>Gett Off</b> [Instrumental—7:26] / <b>Gangster Glam</b> [6:04] / <b>Clockin' The Jizz</b> [Instrumental—4:51]
1991	O-4 1097	<b>Cream</b> [Album Version—4:12] / <b>Cream</b> [NPG Mix—5:47] / <b>Things Have Gotta Change</b> [Tony M. Rap—5:57] / <b>2 The Wire</b> [Creamy Instrumental—3:13] / <b>Get Some Sob</b> [1:31] / <b>Do Your Dance</b> [KC's Remix—5:58] / <b>Housebangers</b> [4:26] / <b>O In Doubt</b> [Instrumental—4:00] / <b>Ethereal Mix</b> [4:43]
1992	O-40700	<b>My Name Is Prince</b> [12" Club Mix—8:11] / <b>My Name Is Prince</b> [House Mix—7:18] / <b>My Name Is Prince</b> [Original Mix—8:06] / <b>My Name Is Prince</b> [Hard Core 12" Mix—7:55] / <b>Sexy MF</b> [12" Remix—7:34]
1992	O-40574	<b>7</b> [Album Version—5:09] / <b>7</b> [After 6 Edit—4:20] / <b>7</b> [After 6 Long Version—5:15] / <b>7</b> [Acoustic Version—5:54] / <b>7</b> [Album Edit—4:23] / <b>2 Whom It May Concern</b> [4:01]
1994	O-72514	<b>The Most Beautiful Girl In The World</b> [4:07] / <b>Beautiful</b> [3:57] (Plain Black Sleeve With Title Sticker And Picture Label)

which had the song lyrics reprinted on its inner panels. Later pressings of the *Around The World In A Day* CD were issued in the normal jewel case and longbox format.

As far as singles go, "Raspberry Berry" b/w "She's Always In My Hair" [7 289 72] was selected as the first single from *Around The World In A Day* in the US ("Paisley Park" was the first single in Europe and the UK). The "Pop Life" b/w "Hello" [O-20357] 12" single featured a "Fresh Dance Mix" of the single track, remixed by Sheila E. An "Extended Version," which continues for several minutes where the album version fades, was issued only in the UK.

*Parade* [1 25395] sparked one item of note: the picture sleeve for the "Anotherloverholenyohead" b/w "Girls And Boys" [7 28620] single features a black and white close-up of Prince's face. This sleeve was unique to the US, Canada, Japan, New Zealand, and Australia.

## SIGN O' THE TIMES — THE MOST BEAUTIFUL GIRL IN THE WORLD

From 1987 to 1993 very little of collectible interest was issued by Warner Bros. Paisley Park in the US. Most of the releases were identical, or very similar, to those released throughout the rest of the world. However, there are a few noteworthy items from this period to be discussed.

If any one year can be pinpointed as the beginning of the end of vinyl releases in the US, 1987 would be it (1990's *Graffiti Bridge* [1 24493] was the last album to be released on vinyl in America). It was at this time that the US record industry began releasing singles in the cassette and maxi-cassette format. Essentially, a cassette single contains the same material as a 7" single; a maxi-cassette, the same as a 12" (or later, CD) single. This more or less began the American "love affair" with cassettes, which continues today. In comparison, almost no cassettes are sold in Europe. It should also be pointed out here that not all 12" singles resulted in a maxi-cassette release (see discography). Older cassette singles, although not usually expensive, are very difficult to find once the title has been deleted or production has ceased on the title.

In Prince's case, "Sign O' The Times" b/w "La, La, La, He, He, Hee" [4 20648] and "If I Was Your Girlfriend" b/w "Shockadelica" [4 20697] were issued as his first two maxi-cassettes. The former, in particular, is noteworthy for its different "O-Card" (the record industry term for the cardboard sleeve that surrounds the cassette), which is a peach and black tie cover instead of the more familiar shot of Cat holding a heart. Incidentally, the maxi-cassettes for the next two *Sign O' The Times* singles, "U Got The Look" b/w "Housequake" [4 20727] and "I Could Never Take The Place Of Your Man" b/w "Hot Thing" [4 20728] each came housed in a cardboard cassette-size longbox.

Of course, no Prince collection would be truly complete without an original copy of the *Black Album* [1 2577]. Cassettes, CDs, and LPs were already pressed and ready to be shipped in early December 1987 when the call came in that Prince had changed his mind and all copies were to be destroyed. Fortunately, dockworkers managed to save a few copies of each format from destruction. The only CD pressings available are of US origin (no *Black Album* CDs were pressed in Europe), and the five known are promotional issues. Each format featured a plain black cover, with only an orange catalog number printed on the spine, as well as an "Explicit Lyrics" (Parental Advisory) warning, and a sticker on the back cover with the Warner Bros. address and barcode. The labels of the LP and the compact disc itself are black, with only song titles and times written in orange (nowhere on the packaging does it identify the album as a Prince release). One of the CDs, without the cardboard longbox, sold for an astounding \$11,000 in 1991 (not \$13,500 as reported in many major newspapers and magazines); another, with the longbox, was offered for sale for an equally impressive \$8,000 in 1992. An LP issue can command anywhere from \$2,000 to \$5,000!

"Scandalous" b/w "When 2 R In Love" [7 22824], from the *Batman* soundtrack, was only issued as a single in the US. It is also the last Prince 7" to contain a picture sleeve. The 12" version, known as the "Scandalous Sex Suite" [O-21442], earned Prince a great deal of publicity upon its November 1987

## VINYL ALBUMS

978	50	<i>For You</i> (First Issue With "Burbank" Label)
979	66	<i>Prince</i>
980	478	<i>Dirty Mind</i>
98	601	<i>Controversy</i> (Initial Issue With Poster And Cover Sticker)
982	2,720	<i>1999</i> (2LP)
984	250	<i>Purple Rain</i> (Initial Issue With Poster And Cover Sticker)
985	25286	<i>Around The World In A Day</i>
986	2595	<i>Parade</i>
987	25577	<i>Sign O' The Times</i> (2LP)
987	25677	<i>Block Album</i> (Never Released)
988	25720	<i>Lovesexy</i>
989	2596	<i>Batman</i>
990	27494	<i>Graffiti Bridge</i> (2LP)

## CASSETTE ALBUMS

978	MS	50	<i>For You</i>
979	MS	66	<i>Prince</i>
980	MS	478	<i>Dirty Mind</i>
98	MS	60	<i>Controversy</i>
982	4-2	720	<i>1999</i>
982	4F	2,954	<i>Controversy</i> <i>Dirty Mind</i> (2-On-1 Cassette)
982	4-2	951	<i>Controversy</i> <i>Dirty Mind</i> (2-On-1 Cassette - Slightly Different O-Card)
984	4-25	0	<i>Purple Rain</i>
985	4-25286		<i>Around The World In A Day</i>
986	4-25	95	<i>Parade</i>
987	4-25577		<i>Sign O' The Times</i>
987	4-25677		<i>Block Album</i> (Never Released)
988	4-25720		<i>Lovesexy</i>
989	4-2596		<i>Batman</i>
990	4-27494		<i>Graffiti Bridge</i>
99	4-25	79	<i>Diamonds And Pearls</i>
992	4-450	7	<i>Love Symbol/Androgyny</i> (With Parental Advisory Warning)
992	4-45	23	<i>Love Symbol/Androgyny</i> (Without Parental Advisory Warning)
99	4-454		<i>The Hits 1</i>
99	4-454	5	<i>The Hits 2</i>
99	4-45440		<i>The Hits/The B-Sides</i>

release. Available only in America and Japan, and with the help of Kim Basinger, Prince turned "Scandalous" into a three-part sexual escapade—"The Crime," "The Passion," and "The Rapture." Along with "When 2 R In Love," the 12" also featured "Sex" as a non-album track.

The maxi-single releases for "New Power Generation," from 1990's *Graffiti Bridge* and "Gett Off" and "Cream," both from 1991's *Diamonds And Pearls*, are notable for the various extra tracks featured on them. Both contain mixes only available together in America and Japan (several of these tracks have been used as b-sides on European releases, but are not available in the same format as listed here). "New Power Generation" [0-2183] contains: a "Funky Weapon Remix" of "New Power Generation," "T.C.'s Rap" (Featuring T.C. Ellis), "Brother With A Purpose" (Featuring Tony Mosley), and the b-sides "Get Off," "The Lubricated Lady," and "Loveleft, Lovelight."

Featured on the "Gett Off" [0-40138] maxi-single are: "Gett Off" (Extended Remix), "Gett Off" (Housestyle), "Violet The Organ Grinder," "Gett Off" (Flutestramental), "Gangster Glam," and "Clockin' The Jizz" (Instrumental), while "Cream" (Album Version), "Cream" (NPG Mix), "Things Have Gotta Change" (Tony M. Rap), "2 The Wire" (Creamy Instrumental), "Get Some Solo," "Do Your Dance" (KC's Remix), "Housebangers," "Q In Doubt" (Instrumental), and the "Ethereal Mix" are on the "Cream" [0-41097] issue.

In the last few years Warner Bros./Paisley Park has begun a somewhat different marketing approach to releasing singles in the US. This has involved releasing two different singles (nearly) simultaneously to the Pop and R&B (black radio) stations. This has occurred only in America, and has so far resulted in these four releases being issued to R&B stations only: "Scandalous" from *Batman* (mentioned above), "Insatiable" b/w "I Love U In Me" [7-19090] from *Diamonds And Pearls*, "Damn U" b/w "2 Whom It May Concern" [7-18700] from *Love Symbol/Androgyny*, and recently "Peach" b/w "Nothing Compares 2 U" [7-18372] from *The Hits 1* (the latter was released as a Double A-side. "Peach" was issued to Pop radio and "Nothing Compares 2 U" to



## CD ALBUMS

1985	2-3150	<i>For You</i>
1985	2-3366	<i>Prince</i>
1985	2-3478	<i>Dirty Mind</i>
1985	2-3601	<i>Controversy</i>
1985	2-23720	<i>1999</i> (Without "D.M.S.R.")
1985	2-25110	<i>Purple Rain</i>
1985	2-25286	<i>Around The World In A Day</i> (Initial Copies In Fold-Out Long Box And CD Slipcase)
1986	2-25395	<i>Parade</i>
1987	2-25577	<i>Sign O' The Times</i> (2CD)
1987	2-25677	<i>Block Album</i> (Never Released)
1988	2-25720	<i>Lovesexy</i>
1989	2-25936	<i>Batman</i>
1989	2-25978	<i>Batman</i> (Bat Can)
1990	2-27493	<i>Graffiti Bridge</i>
1991	2-23720	<i>1999</i> (With "D.M.S.R.")
1991	2-25379	<i>Diamonds And Pearls</i>
1992	2-45037	<i>Love Symbol/Androgyny</i> (With Parental Advisory Warning)
1992	2-45123	<i>Love Symbol/Androgyny</i> (Without Parental Advisory Warning)
1992	2-45121	<i>Love Symbol/Androgyny</i> (Limited Edition In Gold Case)
1993	2-45431	<i>The Hits 1</i>
1993	2-45435	<i>The Hits 2</i>
1993	2-45440	<i>The Hits/The B-Sides</i>

R&B stations.) Most of these releases are indigenous to the US and feature highly unique picture sleeves.

In 1992 *Love Symbol/Androgyny* was released in two different versions in the US: a regular version [2-45037] containing the familiar "Parental Advisory Explicit Lyrics" warning, and a "clean" version [2-45123] that contained edited versions of the racier material (most notably "Sexy MF"). A limited edition of 30,000 special gold-boxed copies of *Love Symbol/Androgyny* [2-45121] were also issued—these have quite quickly become difficult to find in the US.

*Love Symbol/Androgyny* also ushered in the release of another new format by Warner Bros./Paisley Park—the CD single. A CD single is identical to a cassette/7" single in terms of tracks included and picture sleeve. "My Name Is Prince" b/w "Sexy Mutha" [2-18707] was the first Prince release on this new CD format.

Prince's latest release (issued under the guise of the symbol), "The Most Beautiful Girl In The World" [CD single 2-72514] is being distributed by the independent Los Angeles-based Bellmark Records. There are two different versions of each cassette and CD single. The first, sold only through the New Power Generation store in Minneapolis, does not contain a catalog number or the Bellmark logo—whereas the commercial version does feature this, as well as an oval sticker on the shrinkwrap. Limited edition cassette and CD copies were also sold through the NPG store, and feature a greeting card type package. In addition, the single boasts the first commercial 12" single [0-72514] release in nearly two years. Although Bellmark will be the distributor of NPG records, it is uncertain at this time if any future Prince releases will be distributed by them—however, Prince is still under contract to Warner Bros. Records.

By HAROLD LEWIS

Thanks to TONY MELODIA and JIM BLAKE

Sleeves provided by TONY MELODIA and AXEL ENGELHARDT ►



4 20648  
SIGN O' THE TIMES / LA,  
LA, LA, HE, HE, HE  
[MAXI-CASSETTE]

4 19090  
INSATIABLE / I LOVE U IN  
ME  
[CASSETTE]

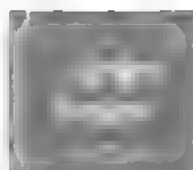


#### CASSETTE SINGLES (Including Maxi-Cassettes)

987	4 20648	<b>Sign O' The Times</b> [4:57] / La, La, La, He, He, He [10:32] (Maxi-Cassette)
987	4 20697	<b>If I Was Your Girlfriend</b> [4:54] / Shockadelica [Extended Version - 6:12] (Maxi-Cassette)
987	4 28289	<b>U Got The Look</b> [3:58] / Housequake [3:24]
987	4 20727	<b>U Got The Look</b> [Long Look - 6:45] / U Got The Look [3:58] Housequake [4:38] / Housequake [7 Minutes Mo'Quake - 7:15] / U Got The Look (Maxi-Cassette In Long Box)
987	4 28288	<b>I Could Never Take The Place Of Your Man</b> [Faded - 3:39] / Hot Thing [Edit - 3:40] /
987	4 20728	<b>I Could Never Take The Place Of Your Man</b> [6:31] / Hot Thing [Edit - 3:40] / Hot Thing [Extended Version - 8:32] / Hot Thing [Dub Version 6:51] (Maxi-Cassette In Long Box)
988	4 27900	<b>Alphabet St.</b> [Edit - 2:25] / Alphabet St. [Cont. - 3:14]
988	4 20940	<b>Alphabet St.</b> [5:40] / Alphabet St. ["This Is Not Music, This Is A Trip" - 7:48] (Maxi-Cassette)
988	4 27806	<b>Glam Slam</b> [Edit - 3:28] / Escape [Edit - 3:31]
988	4 27745	<b>I Wish U Heaven</b> [LP Version - 2:43] / Scarlet Pussy [4:10]
989	4 22924	<b>Batdance</b> [Edit - 4:06] / 200 Balloons [5:05]
989	4 2 257	<b>Batdance</b> [The Batmix - 7:15] / Batdance [Vicki Vale Mix - 5:55] / 200 Balloons [5:05] (Maxi-Cassette)
989	4 2284	<b>Partyman</b> [LP Version - 3:11] / Feel U Up [Short Stroke - 3:42]
989	4 22757	<b>The Arms Of Orion</b> [Edit - 3:40] / I Love U In Me [4:13]
989	4 22824	<b>Scandalous</b> [Edit - 4:12] / When 2 R In Love [3:57]
989	4 00468	<b>1999</b> [3:35] / Little Red Corvette [3:08] (BackTrax - Red Yellow O-Card)
990	4 9 751	<b>Thieves In The Temple</b> [Album Version - 3:40] / Thieves In The Temple Part 2 [4:12]
990	4 2 598	<b>Thieves In The Temple</b> [Remix - 8:03] / Thieves In The House Mix [6:50] / Temple House Dub [5:06] (Maxi-Cassette)
990	4 9525	<b>New Power Generation</b> [Album Version - 3:39] / New Power Generation [Part II, Album Version - 2:57]
990	4 2 783	<b>New Power Generation</b> [Funky Weapon Remix - 5:01] / T.C.'s Rap [Featuring T.C. Ellis - 3:11] / Brother With A Purpose [Featuring Tony Mosley - 4:18] / Get Off [4:41] / The Lubricated Lady [2:39] / Loveleft, Lovelright [5:00] (Maxi-Cassette)
990	4 2 858	<b>Alphabet St.</b> [2:25] / I Could Never Take The Place Of Your Man [3:39] (BackTrax)
990	4 2 859	<b>Batdance</b> [4:06] / Partyman [3:11] (BackTrax)
990	4 2 948	<b>Sign O' The Times</b> [3:44] / U Got The Look [3:58] (BackTrax)
99	4 9 225	<b>Gett Off</b> [4:27] / Horny Pony [4:17]
99	4 40 48	<b>Gett Off</b> [Extended Remix - 8:31] / Gett Off [Houstyle - 8:20] / Violet The Organ Grinder [4:59] / Gett Off [Flutestramental - 7:26] / Gangster Glam [6:04] / Clockin' The Jizz [Instrumental - 4:51] (Maxi-Cassette)
99	4 9 75	<b>Cream</b> [Album Version - 4:12] / Horny Pony [4:17]
99	4 40 97	<b>Cream</b> [Album Version - 4:12] / Cream [N.P.G. Mix - 5:47] / Things Have Gotta Change [Tony M. Rap - 3:57] / 2 The Wire [Creamy Instrumental - 3:13] / Get Some Solo [1:31] / Do Your Dance [KC's Remix - 5:58] / Housebangers [4:23] / Q In Doubt [Instrumental - 4:00] / Ethereal Mix [4:43] (Maxi-Cassette)
99	4 9090	<b>Insatiable</b> [Edit - 4:01] / I Love U In Me [4:12]
99	4 9083	<b>Diamonds And Pearls</b> [Edit - 4:20] / X-Cerpts From The Songs: Thunder, Daddy Pop, Strollin', Jughead, Money Don't Matter 2 Night, Push, Live 4 Love [5:04]
992	4 9020	<b>Money Don't Matter 2 Night</b> [Edit - 4:12] / Call The Law [4:19]
992	4 8817	<b>Sexy MF</b> [Album Version - 5:25] / Strollin' [Album Version - 3:46]
992	4 8707	<b>My Name Is Prince</b> [Edit - 4:04] / Sexy Mutha [3:55]
992	4 40700	<b>My Name Is Prince</b> [12" Club Mix - 8:11] / My Name Is Prince [House Mix - 7:18] / My Name Is Prince [Original Mix Edit - 8:06] / My Name Is Prince [Hard Core 12" Mix - 7:55] / Sexy MF [12" Remix - 7:34] (Maxi-Cassette)
992	4 8824	<b>I</b> [Album Version - 5:09] / I [Acoustic Version - 3:54]
992	4 8700	<b>Damn U</b> [Album Version - 4:04] / 2 Whom It May Concern [4:01]
992	4 40574	<b>I</b> [Album Version - 5:09] / I [After 6 Edit - 4:20] / I [After 6 Long Version - 5:15] / I [Acoustic Version - 3:54] / I [Album Edit - 4:23] / 2 Whom It May Concern [4:01] (Maxi-Cassette)
994	4 8583	<b>The Morning Papers</b> [Album Version - 3:57] / Live 4 Love [Album Version - 6:58]
994	4 00468	<b>1999</b> [3:35] / Little Red Corvette [3:08] (BackTrax - Blue O-Card)
994	4 5990	<b>Diamonds And Pearls</b> [Edit - 4:20] / Insatiable [Edit - 4:01] (BackTrax)
994	4 5991	<b>Cream</b> [4:12] / Gett Off [Single Remix - 4:31] (BackTrax)
994	4 8471	<b>Pink Cashmere</b> [6:12] / Soft And Wet [3:01]
994	4 8 72	<b>Peach</b> [3:48] / Nothing Compares 2 U [4:17]
994	None	<b>The Most Beautiful Girl In The World</b> [4:07] / Beautiful [3:57]
994	None	<b>The Most Beautiful Girl In The World</b> [4:07] / Beautiful [3:57] (Limited Edition In Fold-Out Greeting Card Package)
994	BR725 44	<b>The Most Beautiful Girl In The World</b> [4:07] / Beautiful [3:57] (With Sticker On Shrinkwrap)

#### CD SINGLES

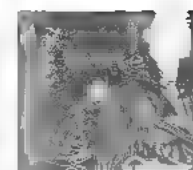
1989	2-21257	<b>Batdance</b> [The Batmix - 7:15] / Batdance [Vicki Vale Mix - 5:55] / 200 Balloons [5:05]
1989	2-21422	<b>The Scandalous Sex Suite</b> The Crime [6:24], The Passion [6:17], The Rapture [6:39] / Sex [7:02] / When 2 R In Love [4:02]
1990	2-21598	<b>Thieves In The Temple</b> [Remix - 8:03] / Thieves In The House Mix [6:50] / Temple House Dub [5:06]
1990	2-21783	<b>New Power Generation</b> [Funky Weapon Remix - 5:01] / T.C.'s Rap [Featuring T.C. Ellis - 3:11] / Brother With A Purpose [Featuring Tony Mosley - 4:18] / Get Off [4:41] / The Lubricated Lady [2:39] / Loveleft, Lovelright [5:00]
1991	2-40138	<b>Gett Off</b> [Single Remix - 4:31] / Gett Off [Houstyle - 8:20] / Violet The Organ Grinder [4:59] / Gett Off [Flutestramental - 7:26] / Gangster Glam [6:04] / Clockin' The Jizz [Instrumental - 4:51] / Gett Off [Extended Remix - 8:31]
1991	2-40197	<b>Cream</b> [Album Version - 4:12] / Cream [N.P.G. Mix - 5:47] / Things Have Gotta Change [Tony M. Rap - 3:57] / 2 The Wire [Creamy Instrumental - 3:13] / Get Some Solo [1:31] / Do Your Dance [KC's Remix - 5:58] / Housebangers [4:23] / Q In Doubt [Instrumental - 4:00] / Ethereal Mix [4:43]
1992	2-468	<b>1999</b> [3:35] / Little Red Corvette [3:08] (BackTrax)
1992	2-18707	<b>My Name Is Prince</b> [Edit - 4:04] / Sexy Mutha [3:55]
1992	2-40700	<b>My Name Is Prince</b> [Original Mix Edit - 8:06] / My Name Is Prince [12" Club Mix - 8:11] / My Name Is Prince [House Mix - 7:18] / My Name Is Prince [Hard Core 12" Mix - 7:55] / Sexy MF [12" Remix - 7:34]
1992	2-18824	<b>I</b> [Album Version - 5:09] / I [Acoustic Version - 3:54]
1992	2-40574	<b>I</b> [Album Version - 5:09] / I [After 6 Edit - 4:20] / I [After 6 Long Version - 5:15] / I [Acoustic Version - 3:54] / I [Album Edit - 4:23] / 2 Whom It May Concern [4:01]
1992	2-18700	<b>Damn U</b> [Album Version - 4:04] / 2 Whom It May Concern [4:01]
1993	2-18583	<b>The Morning Papers</b> [3:57] / Live 4 Love [Album Version - 6:58]
1993	2-15990	<b>Diamonds And Pearls</b> [Edit - 4:20] / Insatiable [Edit - 4:01] (BackTrax)
1993	2-15991	<b>Cream</b> [4:12] / Gett Off [Single Remix - 4:31] (BackTrax)
1993	2-18371	<b>Pink Cashmere</b> [6:12] / Soft And Wet [3:01]
1993	2-18372	<b>Peach</b> [3:48] / Nothing Compares 2 U [4:17]
1994	None	<b>The Most Beautiful Girl In The World</b> [4:07] / Beautiful [3:57]
1994	None	<b>The Most Beautiful Girl In The World</b> [4:07] / Beautiful [3:57] (Limited Edition In Fold-Out Greeting Card Package)
1994	BR72514.2	<b>The Most Beautiful Girl In The World</b> [4:07] / Beautiful [3:57] (With Sticker On Shrinkwrap)



2-21257  
BATDANCE  
[CD MAXI-SINGLE]



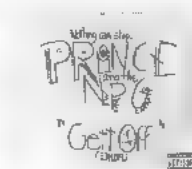
2-21422  
THE SCANDALOUS SEX SUITE  
[CD MAXI-SINGLE]



2-21598  
THIEVES IN THE TEMPLE  
[CD MAXI-SINGLE]



2-21783  
NEW POWER GENERATION  
[CD MAXI-SINGLE]



2-40138  
GETT OFF  
[CD MAXI-SINGLE]



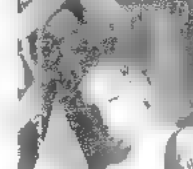
2-40197  
CREAM [CD MAXI-SINGLE]



2-40700  
MY NAME IS PRINCE  
[CD MAXI-SINGLE]



2-40574  
I [CD MAXI-SINGLE]



2-18700  
DAMN U [CD SINGLE]



2-18371  
PINK CASHMERE  
[CD SINGLE]



2-18372  
PEACH / NOTHING COMPARES 2 U [CD SINGLE]



BR72514.2  
THE MOST BEAUTIFUL GIRL IN THE WORLD  
[CD SINGLE]

Previous articles in our series of discographies have been published in the following issues of UPTOWN: US promo releases [#7], and Japanese releases [# ]



by a different composer and he had approached Prince after talking to nearly 40 songwriters, including Jackson Browne and Melissa Etheridge, whom Brooks told the *Los Angeles Times* "had difficulties writing about characters who are not themselves." However, Brooks had only found one song he liked (O'Connor's "Somebody's Baby," sung by Wright in the original cut of the film). The initial meeting with Prince was described in the March 1994 issue of *Premiere*:

"Enter His Royal Badness. As the creative principals gathered to meet Prince in Brook's office [producer Polly] Platt [producer Penney] Finkelman Cox, and the female assistants who had found excuses to enter the room were mesmerized by the pop star's green-and-yellow satin ensemble with matching shoes, and by his oversize, solid gold cuff links that read "insatiable." He appraised them appreciatively and said not one word.

Brooks managed to find his voice and pitched the movie at some length. Doe eyes fixed on Brooks, Prince listened politely, sucking all the while on a lollipop. 'I sort of collapsed along the finish line,' says Brooks. 'I had talked for 45 minutes. I was drenched, I was foul.' By now Prince had finished his lollipop. He got up, walked delicately to the other side of the room, and threw the stick in the trash. Turning to Brooks, he said, 'I like your script, and I want to write all the songs'...

... Prince went off on tour to Australia and New Zealand [Editor's Note: the *Diamonds And Pearls* tour, which did not travel to New Zealand], but within two weeks more than a dozen songs had arrived by fax or cassette in the mail, some of them rough demos he had made with a piano in a hotel room. 'All of a sudden it was raining these wonderful songs,' says Brooks. Of all the songwriters who tried to tailor their efforts to the film, Prince excelled at adopting the personas of the characters. Says Brooks, 'Strangely, he was the more sentimental voice of the picture.'"

■ A ROYAL PREVIEW

Several months later, as the film was nearing completion, Prince visited the Hollywood set to ascertain the results of his songwriting efforts. The scene was also described in *Premiere*:

"Just what Prince was thinking that fall afternoon in 1992, as he listened to Julie Kavner struggle through his ballad 'I Can't Love You Anymore,' to

this day, no one connected with *I'll Do Anything* knows for sure. Although he told producers he didn't want to be noticed, the composer of eight of *I'll Do Anything's* songs had selected an outfit of head-to-toe hot pink for his visit to the set of writer-director James L. Brooks's very unconventional, very personal, and very labor-intensive musical about Hollywood. Prince, after having slipped into soundstage 30 on the Sony lot, was seated in a quiet corner in front of three video monitors, which displayed the action captured by a camera a few hundred feet away.

What came into Prince's view was a scene that opens with the kind of crackling comedic dialogue that is a hallmark of all of Jim Brooks's work — from *Terms of Endearment* to *Broadcast News*. While they dine in a pretentious Hollywood restaurant, audience researcher Nan Mulhanney (Kavner) is breaking up with action-movie producer Burke Adler (Albert Brooks), whom she has accused of 'almost barbaric insensitivity.' As the scene unfolds, however, Albert Brooks leaves the table in order to work the room, moving in a quasi ballet with 40 other restaurant patrons — a 'dance of desperation' choreographed by Twyla Tharp — while Kavner pours out her hopeless heart by singing 'I Can't Love You Anymore.'

Kavner is a gifted comedic actress, but no Bette Midler. As Kavner warbled, producer Polly Platt felt compelled to approach Prince and to explain that he was hearing a rough playback that had been laid down for lip-synching purposes only, and that Kavner would work intensely with a vocal coach in post-production to record a better version. "He was staring at the monitor, and I was talking to the side of his face," says Platt. "He acknowledged me with his eyes and nodded, then went back to watching the monitor." If Prince was feeling any dismay, he kept it to himself."

■ THE UNRELEASED SOUNDTRACK

The *I'll Do Anything* soundtrack was to be released by Warner Bros. Records, and contrary to published reports Warner did have a copy of the songs in its possession. Early this year, after learning of the fate of the film, Prince reportedly called his Los Angeles Paisley Park Records office and ordered that all copies of the soundtrack be destroyed. The eight tracks written by Prince and left on the cutting-room floor include:

"Wow," the film's big opening production number, featured lyrics that were universal enough to resurface six times during the initial cut of the film. According to the *Los Angeles Times* (February 20th, 1994), one of these scenes involved a childbirth sequence (cut from the final film) in which a woman sings "Ow" instead of "Wow," screaming and moaning her way through the song. The chorus:  
Wow! This is crazy  
Wow! This is wild  
If there ever was a time for reaction  
Baby the time is now  
Seems like we're spending most of our lives  
just waiting for the big bang



Extraordinary stuff that makes us say  
Extraordinary things like  
Wow!

"Make Believe" was described in the *Premiere* piece as a "funky workout that featured a group of actors, who are up for the same part in a movie, going over their parts in unison." Initial reports received by *UPTOWN* indicate that this track was also split into two parts ("#1" and "#2"), similar in fashion to "New Power Generation" Part I and II.

"My Little Pill," talk-sung by Nan (Kavner) in the film, described as "a comic ditty about Nan's potion of antidepressant medicine" by *Premiere* and compared to "a sort of an update of Rolling Stones' 'Mother's Little Helper' related to the truncated drug subplot" by the *Los Angeles Times*.

"There Is Lonely," sung by Burke (Albert Brooks) as he works out on a treadmill. Brooks' voice has drawn comparisons to Jimmy Durante (*Premiere*) and Tom Waits and Sesame Street's Oscar The Grouch (*Los Angeles Times*).

"Be My Mirror" marked Nolte's highly anticipated singing debut, as his character (Matt) gives Jeannie an acting lesson. Apparently Matt tells Jeannie to mimic what he does, thus the title of the track.

"I Can't Love You Anymore," described above, featured a vocal by Kavner that was so bad Melissa Etheridge was brought in to re-record the vocal track before the film's third test screening.

"Don't Talk to Strangers," sung as a farewell to Jeannie by her mother Beth (Ullman). Sample chorus:

Don't talk to strangers  
Be sure to say your prayers at night  
Don't walk on yellow  
Always wait for the green light  
Remember God, he made you  
And one day He'll make everything all right

"I'll Do Anything," the film's title track, was described by *Premiere* as "a tap number in which Burke frets before a research screening." Sample lyric:

What good is a captain is he got a crew  
What good is a me if I ain't got a you

According to the *Los Angeles Times* a tape of the soundtrack, probably originating from within Brook's Gracie Films, is now in circulation. The tape contains both Prince's demos and the actors' versions (except for Nolte's version of "Be My Mirror"). One source who has heard the tape described the songs to *UPTOWN* as "Prince trying to do showtunes," and added that the songs "would do nothing to advance anyone's career."



■ By accident this white label promo was left out from our listing of *Love Symbol/Androgyny* promos in *UPTOWN* #12:

12" 1993 0-40700  
My Name Is Prince [12" Club Mix - 8:11] / My Name Is Prince [House Mix - 7:18] / My Name Is Prince [Original Mix Edit - 8:06] / My Name Is Prince [Hard Core 12" Mix - 7:55] / Sexy MF [12" Remix - 7:34]

■ The title of the song we called "I Got The Ride" in *UPTOWN* #12 is "The Ride," while the song that was commonly thought to be titled "Magoo" is registered as "Poor Goo."

### ■ UNRELEASED MUSIC

In *UPTOWN* #11 we presented a list of songs registered at the Library of Congress. Here's an update on songs registered during 1993 (date song registered in parenthesis):

"The Ryde Dyvine" (1 Feb. 1993)  
"I Want U" (16 Feb. 1993)  
"Exploding All Over Europe" [Prince/Ingrid Chavez] (16 Feb. 1993)  
"Pheromone" (30 March 1993)  
"Endorphinemachine" (5 April 1993)  
"Come" (5 April 1993)  
"Dream" (5 April 1993)  
"Laurianne" (5 April 1993)

"Pain" [Prince/Rosie Gaines/Monie Rose] (5 April 1993)  
"Dolphin" (5 April 1993)  
"Poor Goo" (5 October 1993)  
"Strays Of The World" (5 October 1993)  
"Papa" (5 October 1993)  
"Zannalee" (5 October 1993)  
"Space" (5 October 1993)  
"Interactive" (5 October 1993)  
"Loose" (5 October 1993)  
"What's My Name?" (5 October 1993)  
"The Ride" (5 October 1993)  
"Race" (5 October 1993)  
"Dark" (5 October 1993)  
"Solo" (5 October 1993)

### ■ OUTTAKE TAPES

Five outtakes from sessions at the Larrabee Sound studio in October 1990 have emerged on tape. They are from the same sessions that yielded the "New Power Generation" 12" single.

"Oobey Doop" features Elisa Fiorillo on vocals. It is not much of a song, however, with a repeated non-sensical refrain.

Mavis Staples' exclamation "leave my peaches alone" (also heard in "New Power Generation (Pt. II)" on *Graffiti Bridge*) launches "My Tree," an up-tempo number with a refrain of "This is my tree, my tree, I ain't never gonna let you find me." Robin Power pleads with Prince during the song and it

gradually slows down to become "Eliminate The Negative," a monotone, vaguely funky effort showcasing the limited rapping talents of Robin.

Robin Power's question of "You want me to what?" (also included in "New Power Generation (Pt. II)") and Ingrid Chavez's "Clap your hands and stomp your feet" (lifted from *Lovesexy*) lead into "Come Outside And Play," the most inspired and original cut: a fast rocking number with a catchy riff. It has an interesting arrangement with acoustic guitars and thick vocal overdubs.

"Brother With A Purpose [Tony's Iggant Mix]" is an early version of the released song. It is not as busy as the final cut, with less things going on in the background.

An interesting outtake is the acoustic version of "Thieves In The Temple." This may come from the same session as the bluesy version of "Alphabet St." and "Kiss" (which we thought was the original demo version). Prince turns in an incredible vocal performance of the song.

Another circulating outtake with Prince involvement is "The Juice," a song that was included on one configuration of pre-release tapes of Carmen Electra's album. It's a funky rap number with a recurrent shout of "Turn it up!" sampled from James Brown.

Most of the songs that were broadcast in Europe in February/March are described as part of our article on *The Beautiful Experience*. The songs that weren't included in the concert are "Acknowledge Me," "319," "Pheromone" and a different, 10-minute version of "The Most Beautiful Girl In The World." Of these, "Pheromone" was described in our feature on *Glam Slam Ulysses* in *UPTOWN* #11.

"319" is one of the best of the new tunes, being a hard, driving rock tune, somewhat reminiscent of "The Continental." Prince uses both his falsetto singing voice and his normal voice.

"Acknowledge Me" is a "Gett Off"-style funk workout with a sax hook and a quite catchy refrain. Interestingly, the song ends with a part of Prince's slowed-down spoken monologue from "All My Dreams," a song recorded in August 1986, "Welcome, this is where I live, this is where I dream my dreams..."

"The Most Beautiful Girl In The World" starts out as the "Beautiful" dance remix version, but then goes through several tempo changes and extended instrumental segments.

### ■ CONCERT TAPES

Nearly all the regular *Act II* concerts are circulating on audio tape, and most of the aftershows:

July:  
26 Birmingham, NIA (105 min/VG)  
27 Birmingham, NIA (125 min/VG)  
29 Edinburgh, Meadowbank Stadium (105 min/VG)  
31 London, Wembley Stadium (110 min/VG)  
August:  
1 Sheffield, Arena (90 min/VG)  
2 Sheffield, Arena (100 min/VG)  
5 Stockholm, Globe Arena (95 min/VG)  
6 Gothenburg, Scandinavium (90 min/VG)  
7 (am) Gothenburg, Park Lane (20 min/VG)  
7 Oslo, Spektrum (105 min/VG)  
9 Den Bosch, De Brabanthallen (100 min/VG)  
10 Den Bosch, De Brabanthallen (115 min/VG)  
13 Cadiz, Estadio Ramón de Carranza (100 min/VG)  
15 Lisbon, Estadio de Alvalade (95 min/VG)  
17 Santiago de Compostela, Auditorio Monte de Gozo (100 min/VG)  
19 Gijon, Hipódromo de las Mestas (100 min/VG)  
21 Madrid, Plaza de Toros de las Ventas (110 min/VG)

22 Barcelona, Palau Sant Jordi (105 min/VG)  
23 (am) Barcelona, Estandard (85 min/VG)  
25 Vienna, Donauesing (90 min/VG)  
27 Munich, Flughafen Riem (95 min/VG)  
28 Wegberg, Flugplatz Wildenrath (80 min/VG)  
29 Zurich, Stadion Hardturm (100 min/VG)  
30 (am) Zurich, Kaufleuten (70 min/VG)  
31 Paris, Palais Omnisport de Bercy (110 min/VG)

### September:

1 (am) Paris, Rex Club (105 min/VG)  
1 Paris, Palais Omnisport de Bercy (120 min/VG)  
3 Luneburg, Flugplatz (90 min/VG)  
4 Ghent, Flanders Expo (110 min/VG)  
5 (am) Brussels, The Mirano (35 min/VG)  
5 Mainz, Flughafen Finthen (95 min/VG)  
7 London, BBC Broadcasting House (20 min/EX)  
7 London, Wembley Arena (120 min/VG)  
8 (am) London, Bagley's Warehouse (90 min/VG)

### ■ SOUND CHECK TAPES

#### July:

25 Birmingham, NIA (360 min/VG)  
26 Birmingham, NIA (90 min/VG)  
27 Birmingham, NIA (30 min/VG)

#### August:

10 Den Bosch, Brabanthallen (45 min/VG)  
13 Cadiz, Estadio Ramón de Carranza (60 min/VG)  
17 Santiago de Compostela, Auditorio Monte de Gozo (60 min/VG)  
19 Gijon, Hipódromo de las Mestas (130 min/VG)  
31 Paris, Palais Omnisport de Bercy (60 min/VG)

#### September:

1 Paris, Palais Omnisport de Bercy (60 min/VG)

### ■ VIDEO TAPES

The following privately filmed videos have emerged from the *Act II* tour in Europe:

#### July:

26 Birmingham, NIA (25 min)  
27 Birmingham, NIA (130 min)  
29 Edinburgh, Meadowbank Stadium (105 min)

#### August:

5 Stockholm, Globe Arena (45 min)  
5 Stockholm, Globe Arena (10 min) [different version]  
25 Vienna, Donauesing (100 min)  
27 Munich, Flughafen Riem (30 min)  
31 Paris, Palais Omnisport de Bercy (90 min)  
September:  
7 London, Wembley Arena (110 min)

### ■ US PROMOS

CD 1993 PRO-CD-5993  
Pink Cashmere [Vocal Version - 3:56] / Pink Cashmere [Guitar Version - 3:58] / Pink Cashmere [Album Version - 6:12]  
12" 1993 PRO-A-5993  
Pink Cashmere [Vocal Version - 3:56] / Pink Cashmere [Guitar Version - 3:58] / Pink Cashmere [Album Version - 6:12] (Promo-Only Picture Sleeve)  
CD 1993 PRO-CD-5992  
Peach [Clean Version - 3:48]  
CD 1993 PRO-CD-5994  
Nothing Compares 2 U [Edit - 4:17] / Nothing Compares 2 U [LP - 4:58]  
12" 1993 PRO-A-5994  
Nothing Compares 2 U (Promo-Only Picture Sleeve)



This is a new regular feature to keep fans informed about other publications devoted to Prince. When *Controversy* was Prince's official magazine, fans had a hard time finding out about other worthwhile fanzines on Prince because *Controversy* never acknowledged others writing about Prince, treating them as competitors and "unofficial" magazines. We don't believe in this "policy," instead we encourage cooperation between Prince magazines.

The very first Prince fanzine was called *Controversy Quarterly* and was established in 1983 in Pittsburgh, USA (entirely different from the later official magazine). Since then, numerous publications devoted to Prince have come and gone, few lasting longer than a couple of issues. The fanzines listed below are the ones we think are currently in operation but sometimes it is difficult to know because many are so irregular. To keep this section updated and accurate, please send us your Prince publication and put us on your subscription list. We'll do the same!

#### ■ The Prince Family

An eight-page US bi-weekly newsletter containing news updates and brief articles. An excellent source of information and a must for everyone who wants to be updated on Prince's activities. Also contains chart information about releases with Prince connections. They operate a free (not a 900#) message phone line 508-463-0802.

THE PRINCE FAMILY  
PO Box 3002-17  
NEWBURYPORT  
MA 01950-0802, USA

#### ■ Shockadelica

Professionally designed bi-monthly French magazine (in French) about Prince and other artists in the soul/R&B field. It has been difficult to establish contact with them. They interviewed Per Nilsen about his book but never bothered to send us a copy to see how it turned out. The latest issue we have is November/December 1993, so we're not sure if they have kept up with their release schedule.

SHOCKADELICA  
BP 60 105  
95975 ROISSY CDG CEDEX, FRANCE

#### ■ Elephants And Flowers

The Dutch Prince magazine (in Dutch), released by Principality, the Dutch fan club. Four issues are released annually, but the release schedule is flexible and sometimes there are two or three issues per year. They usually have excellent photos and a lot of interesting articles. Together with *Shockadelica* and *UPTOWN*, this is the only Prince magazine that is printed with high quality (instead of being photocopied).

PRINCIPALITY (THE GLAM SLAM)  
POSTBUS 11147  
3505 BC UTRECHT, HOLLAND

#### ■ Dream Nation

British fanzine which is supposedly published bi-monthly, six issues per year, but seems to be a bit more sporadic these days when its editor, David Powell, has to hold down a full-time job. The latest issue focused on the *Act II* tour, more or less duplicating many texts and ideas from *UPTOWN*'s report. The fanzine was previously A5-sized, but is now A4. Picture reproductions leave a lot to be desired, but otherwise it is an enjoyable read.

DREAM NATION  
PO Box 106  
WALSALL  
WEST MIDLANDS WS1 3HJ, ENGLAND

#### ■ The Erotic City Voice

A very good German photocopied 16-page fanzine (in German language) published bi-monthly.

The magazine mainly focuses on news but also contains details and comments on all recently released bootlegs.

ANJA LODERS  
QUERENBURGER HOHE 97  
44801 BOCHUM  
GERMANY  
PHONE 0234-704905

#### ■ The Voice

A new fanzine (in Flemish) compiled by the Belgian fanclub, NPG Belgium, who previously released *Graffiti*. The first issue of *The Voice* is a 20-page photocopied fanzine, focusing on the *Act II* tour. We don't know yet how regular the fanzine will be.

THE VOICE  
KLOOSTERSTRAAT 50  
9150 RUPELMONDE, BELGIUM

#### ■ Diamond Factory

A Japanese Prince fanzine (in Japanese). We haven't seen a recent issue, but the ones we have are from 1993 so we assume it is still running. Covers a lot of bootleg releases.

DIAMOND FACTORY  
GLOBAL NAMIKI #401  
10-10 NAKAMACHI  
NAKA-KU  
HIROSHIMA 730  
JAPAN

#### ■ The Continental

This is a brand-new Dutch fan magazine written in English. Designed to look like a newspaper, this eight-page, A3-sized paper is going to be published bi-monthly. The first issue concentrated on the February 13th Paisley Park concert and other news. It also contained an interesting feature on Prince's aftershows throughout the years. Bootlegs from the *Act II* tour are listed. It is impossible to find out who are behind this publication because most articles are uncredited.

THE CONTINENTAL  
PO Box 21268,  
3001 AG ROTTERDAM, HOLLAND



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OUT-OF-DATE ADVERTISEMENT HAS BEEN REMOVED.





## ALL MY DREAMS

*All my dreams,  
All my dreams,  
All my dreams.*

*I'll see u tonight  
in all my dreams (all my dreams).  
My spirit's in flight  
in all my dreams (all my dreams).*

*A submarine valiantly conquers a virgin sea.  
A child is born, a child is born.  
Will u marry me?*

*(I'll teach u tonight tonight tonight)  
in all my dreams (all my dreams).  
(I'll be so surprised surprised surprised)  
at things u'll see (all my dreams).*

*Africa, Cap'n Oranoid, in all my dreams It's  
and cheerio's.*

*Play my record double speed.  
Feet a climax fit 4 a king.*

*Just fun, nothing ethereal.  
Hear ye, hear ye, I and all  
That the double speed playhouse is making a  
call.*

*Welcome, this is where I live.  
This is where I dream my dreams.  
Tonight we'll make love until the world stops  
turning.*

*U're small, but very strong, u move like a cat.  
It dripped, so insane he caressed her in her  
eyes*

*and licked her abdomen.  
She shivered with delight.*

*Over and over she nibbled his ear,  
she knew it was wrong 2 have so much fun.*

*He held her tightly until it almost hurt,  
but his hips they move so slinky.*

*She wanted 2 stop breathing.  
U can feel every curve of your womanhood,  
u can see every thought in his brain.*

*A submarine slinky moves through the virgin  
sea.*

*Oh so slowly, she wants 2 stop breathing.  
U can feel every d...ne.*

*Lisa, I'm going 2 give u the brush  
and u're going 2 paint the side of the train*

*She squeezes tighter as the submarine goes  
deeper in depth  
into the uncharted territory.  
A smile, ever so slight, appears on his face as  
she starts 2 cry.*

*Until they come together slowly.  
They rush it, as if they could see a parallel  
future in the sea.*

*They do not speak, they only stare  
out  
this moment.*

*Marry me today and tonight we'll make love  
until the world stops turning.  
Gentle but quickly.*

*We'll travel tonight  
in all my dreams (all my dreams).*

*All my dreams, all my dreams.*

*Goodness will guide us if love is inside us.  
The colors r brighter, the bond is much  
tighter.*

*No child's a failure, until the blue sailor sails  
him away from his dreams.  
Don't ever lose, don't ever lose,  
don't ever lose your dreams.  
Yeah!*

## A PLACE IN HEAVEN

*She wants a place in heaven.  
She cannot face the truth.  
She lives on a rope of self-pity,  
that only requires a noose.  
Why is everyone so afraid 2 live?  
Much more afraid 2 die.  
It's as easy 2 imagine laughing,  
u really hear a cry.*

*And they sound the same  
(and they sound the same).*

*I want a place in heaven,  
baby, u're already there.*

*Lift's what u make it, stop whining baby.*

*Love comes 2 those who care.*

*There must be children in heaven.*

*Ones who know loving from hate.*

*Three-year olds live of all colors.*

*I'd feel safer with them in control, control,  
control, control.*

*Three-year olds in control.*

*We all want a place in heaven.*

*Suites of a lover of u.*

*Let's not be lazy, there's no room service,  
it's all up 2 u and me.*

*Let's not be lazy, there's no room service,  
it's all up 2 u and me.*

## COME OUTSIDE AND PLAY

*Can u come outside and play?*

*Give me your name and number.*

*Give me the keys 2 your ride.*

*Put the top down,*

*let me cruise up the ocean side.*

*Let me put my arms around u,*

*unsnap your self-consciousness.*

*Take off everything except your stockings.*

*I wanna kiss u more or less.*

*Can u come outside and play?*

*Tell me baby, what do u say?*

*I got a bet goin' with my partner*

*that u're the best kisser in LA.*

*If I am out of line, u can tell me.*

*But if I'm not, we can get busy.*

*Come on baby, tell me what do u say?*

*Can u come outside and play?*

*Take off everything except your stockings.*

*I wanna kiss u more or less.*

*I wanna kiss u more or less.*

*I wanna kiss u more or less.*

*I wanna, wanna, wanna, wanna... play!*

*I got a bet goin' with my partner*

*that u're the best kisser in LA.*

*Come on baby, come on baby, come on,*

*come outside and play!*

*Come on, come outside and play!*

*Come on, come outside and play!*

*Can u come outside and play?*

## LYRICS

Unreleased songs by Prince. © Prince.